MAGISTER CHORALIS.

A

THEORETICAL AND PRACTICAL MANUAL

OF

GREGORIAN CHANT.

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A THEORETICAL AND PRACTICAL MANUAL

OF

GREGORIAN CHANT

FOR THE USE OF

THE CLERGY, SEMINARISTS, ORGANISTS, CHOIR-MASTERS, CHORISTERS &c.

BY

REV. FRANCIS XAVIER HABERL,
CATHEDRAL CHOIR-MASTER, RATISBON,

TRANSLATED AND ENLARGED

(FROM THE FOURTH [illegible])

REV. M. DONNELLY,
AL CHURCH OF THE IMMACULATE CONCEPTION DUBLIN.

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TO THE

VERY REV. MONSIGNOR KIRBY S. T. D.

RECTOR OF THE IRISH COLLEGE ROME

AS A SMALL TRIBUTE

OF AFFECTIONATE REGARD AND SINCERE GRATITUDE

FOR MANY PAST AND PRESENT FAVOURS

THIS LITTLE EFFORT

ON BEHALF

OF THE

SUBLIME CHANT OF THE CHURCH

IS RESPECTFULLY INSCRIBED

BY

The Translator.

#921

APPROBATION.

59 Eccles Street Dublin.

It has afforded me great pleasure to learn that the "Magister Choralis," or Manual of Plain-Chant of Rev. Francis Xavier Haberl, has been translated from German into English by the Rev. Nicholas Donnelly. I recommend the use of this Manual most warmly to the Catholic Clergy, and to all whose duty it is to study the Gregorian Chant. The work is compiled from the best sources, and has been approved of by the highest authorities. It is calculated to introduce into our Churches the correct system of Ecclesiastical Chant which has been solemnly sanctioned by His Holiness, and which is so well adapted to promote feelings of piety, and to edify the faithful.

† PAUL CARD. CULLEN
ARCHBISHOP OF DUBLIN.

Feb. 5th 1877.

TRANSLATOR'S PREFACE.

The recent publication of the Choral Books by the Sacred Congregation of Rites, has inaugurated a new era in the history of Gregorian Chant. For the first time, since the *Antiphonarium* of St. Gregory was chained to St. Peter's altar, we have a genuine, complete,[1]) *official* edition of the Choral Books. This edition[2]) enjoys the highest sanction, and is accompanied by a strong recommendation from the Holy Father to all the Bishops of the World, urging its immediate adoption; *"ut exoptata uniformitas in S. Liturgia, etiam in cantu obtinere valeat."* [3])

The Bishops of Ireland assembled in Synod at Maynooth, 1875; considered this recommendation of the Holy See, and passed the following enactment; (*Cap. XIII. de Eucharistia art. 73*) *Libri vero chorales et liturgici nuper Ratisbonæ a Pustet, Bibliopola Catholico, editi, in missis et vesperis cantandis tam in Seminariis quam Ecclesiis posthac* quamprimum *adhibeantur. Hi nempe libri a Smo. Dno. Pio IX. plurimum commendantur eo quod in eis ad normam veterum manuscriptorum Ecclesiæ Romanæ verus et genuinus cantus Gregorianus tradatur,*

[1]) The *Graduale* of Paul V. (of which the Ratisbon Gradual is a reprint) was of course official as also the *"Directorium Chori"* of Guidetti; but the *Antiphonarium* of Venice (*Liechtenstein edition*) though accepted as correct and used generally was never officially recognised till now.

[2]) Ratisbon, Fr. Pustet, 1871.

[3]) See article in "Irish Ecclesiastical Record," August 1875, "Notes on Plain Chant &c."

et "eo vel magis," ut addit idem Pontifex, "quod sit nobis "maxime in votis, ut cum in cæteris quæ ad sacram "liturgiam pertinent, tum etiam in cantu, una cunctis in "locis et diocesibus, eademque ratio servetur, qua Romana "utitur Ecclesia." (Ep. Pii PP. IX. 30. Maji 1873.)

A somewhat similar decree was formulated by the Synod of Westminster in the year 1873; and in a recent pastoral on Church Music, His Eminence, Card. Manning gives the result of a personal inquiry as to the authenticity and authority of the Ratisbon books.[1])

But the new editions however splendidly brought out and strongly recommended, will be of little use in reviving a taste for true Ecclesiastical Chant, unless those appointed to sing it are properly instructed. For this a competent master is at all times necessary, and a grammar or class-book which may be in the hands of the pupils, and from which they may more readily understand the verbal instructions of the master. The Rev. Francis Xavier Haberl, Choir-Master in Ratisbon Cathedral, who had been charged by the Sacred Congregation with the revising and editing of the new books, compiled for this purpose a grammar or manual, and entitled it the "Magister Choralis." The 4th edition appeared shortly after the new Choral Books had been published, and the exercises, examples, Chants &c. were all taken from them. Now that these books have been adopted in England, Ireland, and in many Dioceses of the United States of America, it struck me that an English version

[1]) "I think also it may be satisfactory to you to know that the "edition of the *Graduale* published at Ratisbon, and sanctioned by the "Holy See, is founded upon the edition of Palestrina, and has been "elaborately revised by a Commission in Rome. It is therefore of "Roman origin, though printed elsewhere. This information I received "from the late Secretary of the Congregation of Rites, Cardinal Bartolini, "and from Mgr. Ricci, President of the Commission for the revision of "the *Graduale* and *Vesperale Romanum*." Cardinal Manning's Pastoral on Church Music. See *"Tablet,"* Jan. 27. 1877.

of this most useful and most complete manual would prove acceptable. With the author's permission and under his personal direction, — during a brief stay in Ratisbon in the summer of 1875, — I commenced the task. How I have accomplished it, is for my readers to judge.

I have scrupulously adhered to the order observed in the German original, with the slight exception of sub-dividing the chapter on the production of the voice, being firmly persuaded that sufficient attention is not generally devoted to this point; but I did not add anything without consulting the best local authorities I could command.

The Introduction also is more extended than in the original, as I conceived a little more of the history of music than what was contained in the concise chapter of the author, might not be unwelcome; and I have added a chapter for the consecration of the Holy Oils, a function special to Cathedral Churches. Occasionally through the work in some of the "Observations" and foot-notes, reference is made to local uses or abuses, as the case may be, with a view to calling attention to them that they may be corrected in accordance with the standard editions now procurable.

The music was revised note by note and compared with the new choral Books, by the Author himself, who also furnished me with any additions or improvements which he thought well to introduce, and arranged that the 5th German edition and this English version should appear simultaneously; so that in reality it may be termed a translation of the 5th and latest edition.

I feel I must apologize for the actual translation in many portions of the work. The technical terms and phrases, so concise and expressive in German, are not so readily turned into equally terse and flowing English; and the little time I could snatch from other and more pressing duties, left me unable to revise the work as

carefully as I could have wished, so that a certain stiffness of style and questionable rhetoric will at times disclose itself, for which the Translator, and not the Author is solely responsible. I can safely say however, that if the translation is not always literal, it is never unfaithful, and the very limited proportions of original matter here and there introduced, whilst they may serve to elucidate points and technicalities with which we have not been hitherto quite so familiar, leave untouched the general principles and substantial teaching of the work, which derive their force and character of authenticity from the learning and ability of the original compiler. As far as I am concerned, I may describe it, as Guidetti described his first edition of the *Directorium Chori,* but with much more truth: *"Opus quidem nullius ingenii, multarum tamen vigiliarum."*

If however it can in any way contribute to establish a more intimate acquaintance with this interesting, but too often neglected department of the liturgy, and help to forward the growing taste for a dignified and devotional rendering of the genuine music of the Church, it will have fully attained the object intended by its publication.

Nicholas Donnelly, C. C.
Cathedral Dublin.

Feast of St. Agatha V. M.
5th February 1877.

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INTRODUCTION.

I. DEFINITION OF GREGORIAN CHANT.

Gregorian,[1]) Roman,[2]) or Choral[3]) Chant,[4]) may be thus defined; a grave, diatonic,[5]) unison melody,[6]) set to the rhythm of the words, without

---

[1]) Pope St. Gregory the Great (A. D. 590—604) collected, arranged, reformed and increased the Church melodies existing at his time, and laboured to propagate this reform in Church Music throughout the Western Church hence it is called Gregorian.

[2]) Rome first introduced it, and has ever since continued to use it in her principal Churches. It is also called Roman Chant, to distinguish it from the Gallican, Ambrosian, &c.

[3]) *Choral*, because usually sung in *choir* (*Presbyterium*), where the clergy assembled to recite the Divine Office and assist at the Holy Sacrifice. In Germany, this is the usual term for designating Gregorian Chant, so that wherever the word *Choràl* occurs in a German programme of Church Music, we must always understand Gregorian.

[4]) The word *chant* sufficiently indicates that Gregorian music is purely vocal.

[5]) Diatonic i. e. *by tones*. The succession of sounds in Gregorian must be comprised within a scale of five tones and two semitones, that is to say, a natural scale made up of two disjoined tetrachords, so that in Gregorian the Chromatic or Enharmonic Scales have no existence.

[6]) *Melody* is a succession of single notes or tones, rhythmically arranged and producing an agreeable impression on the ear. *Harmony* is the simultaneous sounding of different, but consonant tones or notes.

strictly measured time, and used by the Church[1]) in her sacred functions.

Observation. Gregorian Chant is distinguished by other appellations, especially since the discovery of Harmony in the 11th century. It is called *cantus firmus* (Italicè *canto fermo*) i. e. firm or fixed chant, in contradistinction to the accompanying counterpointed[2]) parts, which, after the introduction of harmony, were constructed around the Gregorian melody, usually given to the Tenor. Also, *cantus planus* (Gallicè et Anglicè *plain-chant*), because the Gregorian melody in these many-voiced arrangements, was indicated by long sustained notes, (𝅜 or 𝅝, breves or semibreves) of undetermined duration; whereas the other parts were broken up into various note figures, and more complicated in construction. This latter appellation was so usual in the 15th century, that Joannes Tinctoris, a priest of Flanders, and a great musical writer of that period, gives the following definition *"Cantus planus simplex est, qui simplicibus notis incerti valoris simpliciter est constitutus, cujusmodi est Gregorianus."*

[1]) This is included in the definition, in order to determine the end and purpose of Gregorian Chant. It is the proper music of the Church. The dignity of ecclesiastical functions, and the sacredness of the words that are to be clothed in music, demand a peculiar and singular method of chant which shall be exclusively the property of the Church, and run no risk of being ever confounded with worldly or profane music. This is one of the reasons why the Church at all periods has ever maintained the simplicity and dignity of Gregorian Song, and in her Liturgical Books authorises no other.

[2]) Counterpoint literally signifies *point against point — punctum contra punctum.* In the infancy of harmony, musical notes or signs, were simple points or dots, and in compositions of two or more parts, these points were placed over or against each other; hence counterpoint; — that is, the art of combining and arranging the consonant intervals of the scale. Harmony has a more extended signification: it has for its object the knowledge of concords, and discords, and their relation to the major and minor keys; it also implies the study of the transitions from one key to another by appropriate modulations.

II. ITS ORIGIN, AND EARLY HISTORY.

The earliest indication of Christian song, is found, according to some authors, in the Gospel of St. Matthew *Cap.* xxvi. *ver.* 30. *"And a hymn being said, they went out unto Mount Olivet."* Certain it is, that so far back as Apostolic times, the singing of Psalms and Canticles was a Christian practice. *"Speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord."* (*Ep. to the Ephes. cap.* v. *ver.* 19.) A similar advice was given to the Colossians. The Pagan authors Lucianus and Pliny the younger, bear witness to the custom. The latter in a letter to Trajan A. D. 110, mentions the Christians as meeting *"on a certain day before daylight, and singing by turns a hymn to Christ as to a God;"* and amongst early Christian writers we have St. Justin Martyr, in his *Apologia ad Antoninum Pium;* — St. Clement of Alexandria, in *Orat. ad Gentes,* and Tertullian who in chap. 30th of his apology says: *"As by the openness of their demeanour, so by the cheerfulness of voice, testified in singing their prayers, they declared that they did not worship as men without hope, like the Gentiles &c."* St. Ignatius of Antioch, and later on St. Basil, are witnesses for the Eastern Church. But it will not require any authors to prove that the music of the early Christian Church must have been of the simplest. Previous to the victory of Constantine over Maxentius, the Christians had been subject to persecution, proscription and martyrdom, and were periodically condemned to silent prayer; so that no regular system of Ecclesiastical Chant could have been well established. But it may be reasonably inferred, that as the Psalms and Canticles of the old Testament were retained in Christian worship, the very melodies of

David and Solomon were adopted, and christianized by use. Some authors deem it equally probable, that the music of the hymns, which were first received in the Church, wherever Paganism had prevailed, resembled that which had been many ages used in the temple-worship of the Greeks and Romans. Of this, the versification of those hymns would appear to afford an indisputable proof, as it by no means resembles that of the Psalms, or of any other Hebrew poetry. Probably the opinion adopted by Aug. Wilh. Ambros is the correct one. "From the *Musica Sacra* of the Hebrews, the music of Christianity derived its sacredness, from the musical art of the Greeks, its form, shape and beauty." [1]) "The foundation of Chant," says the Prince Abbot Gerbert, "was the ancient music of the Greeks, and it was constructed on the same principles." [2])

Pope Damasus (A. D. 367) is the first of the Pontiffs who is recorded to have made special regulations for the chanting of the Psalms, ordering that they should all terminate with the *"Gloria Patri &c."* But it was not until the 4th century of the Christian era had far advanced, and definite hopes for the peace of the Church had begun to be formed, and temples built, and Christianity professed openly, that a great and holy Bishop of the Western Church undertook to reduce the art of Church song to some kind of order, and fix it within certain rules. In the latter part of this century St. Ambrose Bishop of Milan, suffering under the persecution of the Arian Empress Justina, appointed Psalms and Hymns to be sung *antiphonally*, in order to console his flock in their afflictions. And as he himself was well

[1]) *Ambros. Geschichte der Musik. Vol. 1. pag. 196.*

[2]) *"Fundamentum cantus, erat antiquus cantus Græcorum, atque iisdem insistebat principiis."* Gerbert *"De cantu et musica Sacra."* See also Alfieri's: *"Saggio Storico Teorico-Pratico del canto Gregoriano o Romano."* Rome 1835.

instructed in the art of Music, he introduced a system of Church melody, in which he chose out of the fifteen modes, or systems of tetrachords used by the Greeks, *four* series, or successions of tones (notes), and called them simply, *first, second, third* and *fourth.* And from this great Doctor of the Church, we have what is known in history as the *Ambrosian Chant.* What the peculiar charm of this chant was, it is not easy at this distance of time to determine, for no trace remains of any system or series of notes, different from the Gregorian in any essential feature, but that it had a charm, possibly due to its extreme simplicity and metrical progression, is evident from the Confessions of St. Augustine: "When I remember the tears I shed at the Psalmody of the Church, in the beginning of my recovered faith, and how at this time I am moved not with the singing, but with the things sung, when they are sung with a clear voice, and suitable modulation, I acknowledge the great use of this institution." (*Confessions lib.* x. 33. 50.)

To St. Gregory the Great however (A. D. 590–604) it was reserved by Providence to make almost perfect the work commenced by St. Ambrose. He collected the existing tunes or chants, improved them, added many new ones, and published an entire collection, with the method of singing them, as fixed precepts for all Christian Churches. His Antiphonary, *Antiphonarium*[1]) *Centonem*,[2]) was chained to the altar of St. Peter's, in order that it might be referred to on all occasions, and be made the means of correcting any changes which might casually occur in the course of succeeding years. He established

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[1]) *Antiphonarium;* — the book which contains the Antiphons or authems. In a more extended sense, the collection of all the music used in the Church's ritual.

[2]) *"Centonem vocant carminis genus ex diversis carminum fragmentis, hinc atque illinc accersitis, contextum, quasique consutum."* Vid. Martini *"Storia della Musica"* Vol. 2. pag. 108. Note 33.

a new system of scales, fresh names to the notes, as well as new and simplified characters for writing music.

In his system of scales he retained the four already mentioned of St. Ambrose, adding to them four others, which were produced by transposing those of St. Ambrose a fourth lower; by this arrangement, the principal tone, or key note, as it might be called, which formerly appeared as the first or fundamental note, now, in the newly added scales, appeared in the middle, or more properly as the fourth of the succession; these additional four scales being called *plagal*, to distinguish them from the four more ancient, which received the name of *authentic*.

He made an important improvement by discarding the tetrachord system of the Greeks, and founding in its place the system of the octave, the only one which nature indicates; and another improvement no less important, in connexion with his system of the octave, was the introduction of a most simple nomenclature of the seven sounds of the scale, by means of the first seven letters of the alphabet. His notation also, the *"neumata"* or *"nota Romana"* (points, curves or strokes), although before the introduction of subsequently invented lines it was very imperfect, and did not determine with certainty the names of the notes or their distances from each other, gave nevertheless an indication of the rising or falling of the voice to the mind of the beholder, and "was always more reasonable," as Kiesewetter writes, "than those multitudes of arbitrary signs which con-"stituted the 1620 straight, tumbling, oblique, mangled, "mutilated, or distorted signs of the ancient Grecian "semeiography."

For the propagation of his reforms, he established and endowed two singing schools in Rome, in which he himself taught, and from which teachers of the Roman Liturgical Chant were sent into France and England.

John the Deacon who wrote his life says: "Though he "had upon his hands all the affairs of the universal "Church, and was still more burthened with distempers, "yet he took time to examine the tones, measures, moods "and notes most suitable to the majesty of the Church, "and most proper to inspire devotion, and he formed "that Ecclesiastical music so grave and edifying, which "at present is called Gregorian Music. His bed from "which, when sick, he strove to teach the singers, was "preserved with great veneration in the palace of St. John "Lateran, as also the whip, wherewith he threatened the "young clerks and singing boys, when they made mis-"takes or failed in their notes." [1])

Thanks especially to the energy of Charlemagne, the chant of St. Gregory was propagated over the entire Western Church. In the commencement of the 9th century renowned schools flourished in various cloisters of France and Germany; and by the time of St. Odo of Clugny (879-942) the influence of his reform was universal.[2])

The system which St. Gregory left behind him was capable of being cultivated to the highest possible degree; and under tolerably favourable circumstances, there might have been derived from it a perfect music. But as time rolled on, St. Gregory's good system began to fall into oblivion, and even his chants, handed down only traditionally by ear and memory, were in danger of degenerating and being lost.[3]) The greatest obstacle to the preservation of singing, in the purity of its original precepts, was to be found in the want of a clear and defined notation. The *neumata* exclusively introduced

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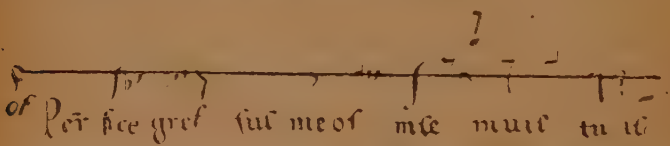
[1]) Maimbourg *"Histoire du Pontificat de St. Gregoire Ier."*

[2]) "Cujus praecepta" speaking of St. Gregory, "in omnibus studiosissime sancta observat Ecclesia." (Ap. Gerbert.)

[3]) Cantus per haec signa (neumata) nemo potest per se addiscere, sed oportet ut aliunde audiatur, et longo usu discatur, et propter hoc hujus cantus nomen usus accepit. (Gerbert Scrip. t. III. p. 202.)

into the books of the ritual, were, previous to the introduction of lines, most uncertain. They were points, little hooks, strokes, and flourishes, in different shapes and directions; these represented to the singer by their position the height of tone, and by their shape the inflexion, i. e. the rising or falling of the voice. A specimen, which I take from Padre Martini's *History of Music,* will best explain their difficulty.



This kind of notation has one important defect, inasmuch as it is scarcely possible for the writer to put down a mark so correctly, that the reader (singer) may not take the sound of one or more notes higher or lower than the one intended. And John Cottonius a Monk of Triers (A. D. 1047) frequently quoted by Gerbert, wittily says "that the same marks which Master Trudo sung as "thirds, were sung as fourths by Master Albinus; and "Master Salomo in another place even asserts the fifths "to be the notes meant, so that at last there were as "many methods of singing as teachers of the art." This was in some degree remedied during the ninth and tenth centuries, when a line was drawn parallel with the words of the text; — as in the specimen we have just given, which belongs to this period; — above and below which the *neumata* or marks were inscribed. For this improvement, as probably for the use of a second line, we are indebted to Hucbald of St. Amand, a Flemish monk, (A. D. 930) who also gets the credit of the first rude attempt at counterpoint, called by him *organum.*

Such was the state of Church Music, when about a century after Hucbald's death (A. D. 1020, or somewhat

later), we hear of Guido of Arezzo, a Benedictine monk in the monastery at Pomposa, near Ravenna. This venerable man saw more clearly than his predecessors that Church singers were not to be formed after any speculative theory; but that it required for the purpose a most simple and elementary theory, and a reasonably practical method. He was at all events so fortunate as to invent such a method, and the reputation of his performances reached the ears of Pope John the nineteenth, who governed the Church from the year 1024 to 1033. This Pontiff invited Guido to Rome, and gave him most honourable proofs of his satisfaction, after having in one lesson, under his direction, advanced himself so far as to understand and sing a chant previously unknown to him, from the antiphonary brought by Guido, and after the manner of notation which he had invented. The singers of those days could scarcely have accomplished the same task in the course of a lifetime. He is the reputed author of the *hexachord* and *solmisation*, having introduced the use of the syllables *Ut. Re. Mi. Fa. &c.* But his greatest and most important merit consisted in the improvement and appropriate arrangement of notation. Some suppose him to have been the inventor of the notes in their present shape; but this opinion is without foundation, as nothing beyond the *neumata* and the Gregorian letters are mentioned in his work. To the latter he was particularly partial, and he declared them to be the best tone-characters; nevertheless he by no means repudiated the *neumata*, if carefully written and properly applied: to which end he added two other lines to the two coloured key lines formerly invented, thus making a stave of four lines, and then taught the use, not only of the lines themselves, but of the spaces between them, so that each *neuma* (sign or mark) received its due place, which could not be

changed or mistaken, and thus all ambiguity was removed. Most authors, those in particular who wrote in the seventeenth century, and especially those of Italy, have regarded Guido as the restorer of music, whilst many of them look upon him as the inventor of it; and they are convinced that to him alone we are indebted for all we know or can perform in reference to the art at the present moment. Certain it is that in Gregorian Music, he rendered easy what previous to his time had been most difficult, and, with the exception of the definite shaping of the notes, which occurred about a century later, the practical disuse of the hexachord and return to the octave system, with a new syllable *Si* for the seventh degree of the scale, no change has been made in it since his time; and as Guido left it, so it remains. Previous to Guido's time and ever since, Gregorian Chant has been the music *of* the Church, and for three centuries after his time the only Music heard *in* the Church,[1]) and even though Palestrina by his wonderful application of the principles of counterpoint succeeded in obtaining a *"locus standi"* in the Church for polyphonous or figured chant, yet the principle, that Gregorian is the proper liturgical music of the Church has never been surrendered. Various versions of the liturgical Chants appeared from time to time in different countries and different Dioceses, but whilst the Teachers of these oftentimes conflicting methods, strove with exemplary zeal to prove their own

[1]) "People are supposed to have a predilection for "mediaeval" music, as they might have for old china, or the paintings of the pre-Raffaelite masters; and while those whose tastes lie in an opposite direction shrug their shoulders with a good humoured "De gustibus &c." the advocates of Plain-Song are too often content to rest their advocacy on no higher grounds... The adoption of the modern style in the service of the Church is not the development of crude germs, as the man is the development of the infant, but the abandonment of a matured and developed, and adoption of a deliberately proscribed, system. It is not progress, but retrogression." See Preface to "The Plain-Song Reason Why," by C. Walker. London. Novello.

peculiar chants identical with the original strains of St. Gregory, they never lost sight of the principle laid down by St. Gregory himself, that the foundation of all or any of their musical systems should be the *"melody of language."* This principle was still vigorous even after the 13th century, when partly owing to the inartistic methods of execution, and partly to the mannerisms of the singers loading the chant with all manner of extraneous ornamentation, abbreviations began to be introduced, oftentimes more than was necessary or advisable. Nevertheless these abbreviations went hand in hand with the alterations in the Liturgy and the circumstances of the times.

The Roman Church in particular, ever regarded the Gregorian, as her peculiar chant. She claimed and exercised the right to extend the alterations made by her authority in the Missal and Breviary to Gregorian Song, and never published the Liturgical Books without it. Towards the end of the 16th century, and when the Council of Trent had become a thing of history, a new zeal developed itself in Rome for establishing uniformity in Liturgy and Chant; and in furtherance of this good purpose, there appeared in 1582 the *Directorium Chori, Cantus ecclesiasticus officii maj. hebd.* 1587, *Præfationes in cantu firmo* 1588; all by Guidetti under the auspices of Gregory XIII. and Sixtus V.; then the *Graduale Romanum* from the Medicaean printing offices in the years 1614 and 1615, and the *Rituale Romanum* 1614 both at the command of Paul V. The Hymns, which Palestrina had published in the year 1589 were at the request of Urban VIII. reprinted in 1644 with Gregorian notation, and everywhere there was diffused abroad an emulation in publishing in large or small editions the Gregorian Music for the several functions of the Liturgy, and facilitating its performance.

During the present long and laborious Pontificate various efforts have been made to bring out new and authentic editions of the Plain-Chant Books. In 1848 the Abbe de Voght and E. Duval, edited with Episcopal sanction the Roman Gradual, Vesperal and other books; taking for the basis of the Gradual, the Medicaean edition published under Paul V. 1615, yet not giving an exact reprint, as in the "Ordinarium Missæ" they followed the Antwerp *editio Plantiniana* because better known in Belgium; and for the Vesperale the Venice edition of 1580. Meanwhile a commission appointed by the Archbishops of Reims and Cambrai were engaged on a similar work, following the Ms. of Montpellier, — an Antiphonary of the 10th century, noted in neumes or signs. The Gradual issued by this commission appeared in 1851, and the Antiphonarium at a later date, printed by Jacques Lecoffre & Co. Paris. Père Lambillote S. J. based his researches on the Ms. of St. Gall, an Antiphonary in neumatic notation of much earlier date, supposed to be a copy of St. Gregory's Antiphonarium Centonem that was kept chained to St. Peter's altar. This edition appeared after the compiler's death in 1857. These various editions, though highly commendable in a typographical sense, and evidencing a zeal in the cause of true Church Music, for which their editors and publishers were eulogised in special briefs by His Holiness, yet did not tend to promote that uniformity in the sacred chant, which the Holy See was anxious to bring about. Wherefore our most Holy Father resolved to have the whole subject reconsidered, and ordered the Sacred Congregation of Rites to undertake the task. A commission of four experts was established by the S. Congregation. The Medicaean Edition of the Gradual A. D. 1615 was adjudged to be the one of all others containing the

"Cantum Gregorianum quem semper Romana Ecclesia retinuit." The Lichtenstein edition of the Antiphonarium (Venice 1580) was selected for the authentic Music of the Divine office; and Rev. Haberl, Domkapellmeister in Ratisbon, who revised every page as it was prepared, arranged, according to Gregorian rules and tonality, the chant for the New Feasts and Offices added since the 17th century. The publication of these works was entrusted to Herr Frederick Pustet of Ratisbon, who enjoys a thirty years privilegium, and has had commendatory Briefs and the Cross of St. Gregory from the Pope, in recognition of the truly magnificent style in which he has brought them out. Already he has published the Graduale Romanum, in Folio and in 8vo, the Vesperale in 8vo, the Directorium Chori in 8vo, the Ordo Exequiarum in 8vo, the Officium Nativitatis D. N. J. C. in 8vo, the Officium Hebdomadæ Sanctæ in 8vo, Processionale Romanum, Benedictionale Romanum, Rituale Romanum &c. The Antiphonarium in Folio is in progress, and is almost the only work now remaining to complete the series.

There can be little doubt that from the authority which it enjoys, edited by the S. Congregation, and recommended for adoption by the Pope to all Bishops of the universal Church, *ut exoptata uniformitas etiam in cantu obtineri valeat,* as well as from its superiority in every sense; melody, accent &c.; this edition of Ratisbon will displace all others and attain the end so much desired by the Holy See.

It is now the official authorised edition for the use of the entire Church, and as such adopted in Rome, Germany, many parts of France, the United States of America, by the Synod of Westminster 1873 for all England, and by the Synod of Maynooth 1875 for all Ireland.

III. HOW WE SHOULD ESTEEM PLAIN-CHANT.

The best praise that can be bestowed on Gregorian Chant, is, its history, which I have very cursorily sketched in the preceding paragraph. Bound up as it has been with the ceremonial of the Catholic Church, and pervading her whole liturgical existence, it becomes a witness to her unity. The language to which it is wedded, is so sonorous and dignified; the place where it is heard so holy; and the strain itself so simple, clear, and yet so sublime, all this determines its purpose, makes it a constituent part of the Church's ritual, and testifies to the influence of the Holy Spirit, who is said to have inspired its originator, St. Gregory the Great. "The "Catholic knows its worth, when he goes to the most "distant part of the globe, and finds there the service "of the Church, even to the smallest detail, just as he "left it at home."[1]) But what is its intrinsic worth? "We "can scarce imagine," writes Ambros in his History of Music, "a more expressive manner of singing, or one "that so thoroughly satisfies all the demands of the "Liturgy."[2]) The Protestant Herder says: "Go through "the Ritual of the Roman and Greek Churches, you find "vast edifices, nay labyrinths of the musical and poetical "spirit."

"The *Choràl (cantus gregorianus)*," writes Witt in his *Musica Sacra* (1868 pag. 90), "is the most finished "and most sublime production of that Art-epoch, when "Melodies were found, without having to think of their "accompaniment or harmonization: it is an imperishable,

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[1]) Culturhistorische Bilder aus dem Musikleben der Gegenwart, von A. W. Ambros.

[2]) Ambros. Vol. 2nd. pag. 67.

"unattainable master-piece of natural musical decla-
"mation." The Council of Trent in few but decided words, commanded the "teaching and cultivation of the "*chant* in Diocesan seminaries and similar institutes."[1] Thenceforward Rome and several national and provincial Councils enacted similar decrees.[2] Of Gregorian Chant it may be safely said what Goethe remarks: "Music in "its best sense stands little in need of novelty, as the "older it is, and the more one is accustomed to it, the "more impressive it becomes." No doubt Gregorian Chant demands earnest and persevering study, but an appreciation of it will not fail to grow up, for it rewards its friends richly. "The Choràl is not the work of individ-
"uals, of this or that composer, it is the music of the "Church..... The Priest who represents the heavenly "bridegroom, entones the wedding song; and the friends "of the bridegroom join in holy love and joy."[3] "The "Gregorian is of quite a different artistic construction "from modern music, it has melodies of a peculiar kind, "that require peculiar treatment."[4] The prejudices that have arisen against Gregorian Chant, originate either through ignorance of its real nature and purpose, or because of the way in which it is, alas! too frequently disfigured by a faulty rendering. Bad execution of Gregorian Chant has beyond all doubt brought it into disrepute; whereas a man has but to work with perseverance in learning its spirit and true form, to be forced

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[1]) Conc. Trid. Sess. XXIII, cap. 18 de Reformatione.

[2]) The Roman Council of 1725, — the provincial Council of Baltimore 1837, — the plenary Council of Baltimore 1866, — the provincial Council of Cologne 1860, — the national Synod of Thurles 1850, — the national Synod of Westminster 1873, and the national Synod of Maynooth 1875, all have decrees or recommendations bearing on the same point.

[3]) Amberger, Pastoraltheologie. II. vol. 228.

[4]) M. l'Abbé Cloet, Recueil de melodies liturgiques. Tom. II. p. 24.

to acknowledge its sublimity and grandeur. Luther whilst assailing most of the discipline as well as doctrine of the Church, saw its beauty, and in a preface to a book of popular devotions we read: — "Besides I have "taken the beautiful music or song which belongs to "Masses for the dead funerals, &c., and have printed "it in this book of music, and mean in time to take "more. Of course I have put other words to it... The "song and the notes are very valuable; it were a shame "that they should be lost."

Even the infamous Rousseau in his *Lexicon Musicum,* article "Plain-Chant," says: "It is a name that is "given in the Roman Church at this day to the eccle- "siastical song. There remains to it enough of its former "charms to be far preferable for the use to which "it is destined, to the *effeminate* and *theatrical, frothy* "and *flat* pieces of music which are substituted for "it in many churches, devoid of all *gravity, taste* "and *propriety,* without a spark of respect for the "place they dare thus to profane." Again *(Dict. de Musique)* he says, "So far from modifying the Plain- "Chant by our modern music, I am persuaded that we "should gain by transporting the old Gregorian modes "into our modern compositions."[1]) The London "Times" of February 24th 1865 describing the obsequies of Cardinal Wiseman says "Unlike ordinary masses, it lacks "the magnificent music of the *Gloria* and *Credo,* nor "has it even those *exquisitely touching lamentations* "with which even very rigid Protestants are familiar as "forming part of the beautiful service called *Tenebræ.* "Nevertheless in spite of these great omissions, a *Re-* "*quiem* Mass [in Gregorian Chant, remember], is one of "the grandest services of the Roman Church, and abounds

[1]) See *"Dublin Review"* July 1874. article "Plain-Chant."

"in chants and hymns of such *deep solemn pathos in* "*their music,* of such a mournful melody of woe, *as no* "*description can convey.*" Of the *Dies Iræ* the writer remarks:

"*The magnificent chorale of this great song of fear* "*and entreaty,* was given in such a way . . . that there "was a positive murmur among the congregation as its "long, sad, wailing chorus closed at last in intervals of "melancholy sounds." Burney in Vol. II. of his great history of music, says of Gregorian Music; — "It has be- "come venerable from its antiquity, and the use to which "it is solely appropriated; and its simplicity, and total "difference from secular music, precludes levity in the "composition, and licentiousness in the performance." Mr. Gautter in his Lectures on Ecclesiastical Music delivered at the Hanover Square Rooms London 1846, declared Gregorian Song; to be "at once the simplest and "sublimest strain; it totally differs from secular music; "and it excludes difficulty and intricacy of composition, "and carelessness in the performance. It is the best means "for bringing into action the power of the voice, that "noblest organ of the human frame. The Plain-Chant "has been justly called 'the voice of the Church'; — "it is the *very perfection* of speech."

But how did great Musicians value it? I need not quote Palestrina, the Prince of Music. One need only look through any of his numerous compositions to see, how he always selected the melodies of the Chant as subjects for contrapuntal effects, and so rendered his works immortal. Let us take Sebastian Bach, who is deservedly revered as the Parent and Founder of all that is good and great in modern music. Just glance at some of his best Chorales, and you will see the very number of the *(Gregorian) mode* quoted, on which he constructed most elaborate and beautiful harmonies. Mozart said: — "he

"would give all his glory as a composer in such an age, "for that of having been the writer of a single Preface." Méhul in his Opera of "Joseph," Meyerbeer in the "Huegenots," and Gounod, in at least one of his Operas, have all introduced Gregorian Chant unisons with wonderful effect. Mendelssohn was very fond of incorporating it in his *Chorales,* notably in the strophe *"Docti sacris &c."* of his *Lauda Sion*, which is taken note for note from the Gregorian Sequence. It is to be regretted that Rossini did not do likewise when he sat down to write his *"Stabat Mater;"* and he might have produced something more appropriate than a triumphal military march to the affecting words, *Cujus animam gementem*; or than a dance tune to the *Sancta mater istud agas.* One of the greatest musical composers of the present day is acknowledged to be Richard Wagner. No one that is even remotely acquainted with any one of his works, will accuse him of any very decided antipathy to instrumental effects. Yet when he comes to speak of Gregorian, here is what he says: "The human voice which is the proper "renderer of the sacred text, and not instrumental or- "namentation, or I should say, *that trivial fiddling which "enters into most of our present Church music,* should "take the lead in the Church; and if *ecclesiastical music "is ever to be restored to its original purity,* vocal music "must oust the instrumental, and occupy the place this "has usurped." After so many testimonies both from friends and foes, I will conclude this paragraph with just one more, that of the Cistercian writer Mauritius Vogt.[1]) "These fixed, measured, emphatic, sublime, true, chaste, "free-breathing, beautiful and truly holy melodies, have "been composed by holy men. This song eschews the "court of the Prince, and never enters the Concert Hall

[1]) In "Tractatus Musicus" of P. Meinrad Spiess. cap. XV. p. 70.

"or Music Saloon; it ventures within the Holy of Holies "and abides there. No one has ever sought to drive it "from out of the Church of God, unless he did not be- "long to the Church of God. This kind of Music has ever "commanded honour and esteem, because like a Queen, "she sets up her throne in the Temples of the Most "High, and with clear voice makes herself heard, when "the preacher is silent in the Chancel. But if her sister, "figured music, has anything to say, let her value the "axiom: *Musica debet esse honesta;*[1]) music must be "appropriate, and must not disfigure the plain-chant; "*non debet deformare cantum planum.*"

It is undoubtedly a healthy sign to see the giant strides which the young society of St. Cecilia (*Cäcilien-Verein,* founded in 1868), has made in Germany and the United States of America, in its efforts to reform Church music, and revive a taste for Plain-Chant; the study of which is compulsory on its members, and the very first of its Statutes. It is also a healthy sign that the efforts of the Holy See in the same direction have been ably seconded by private enterprise, and by public enthusiasm, and that the truly splendid authorised editions of the Sacred Congregation of Rites printed by Herr Pustet of Ratisbon, have been so readily and so generally adopted; thus conducing to uniformity *"etiam in cantu,"* and removing from us the reproach formerly addressed by St. Paul to the Corinthians; "How is it then brethren? "When you come together, every one of you hath a psalm, "hath a doctrine, hath a revelation, hath a tongue, hath "an interpretation." (1. *Cor.* xiv. *v.* 26.) And now that the Church of Ireland, in the National Synod of Maynooth, imitating the action taken by the great Archbishop of Armagh St. Malachy, as we read in his life by St.

[1]) Extravag. de vita et hon. Clericorum. Cap. Docta.

Bernard, has identified her Chant, as well as her Liturgy, with that of Rome, it only remains for us to adopt the advice of the Apostle, given in the concluding words of the verse above quoted; "let all things be done to edification." Let the Clergy, the Laity, Seminarists, Organists, Choir Masters, and all concerned, unite to study, cultivate and popularize, that integral portion of the Church's Liturgy; — the Chant of St. Gregory.

IV. DIVISION OF THE BOOK.

In order to facilitate the study of the *Principles* and *Practice* of Plain-Chant, the matter may be classified under the following heads.

PART I. ELEMENTARY PRINCIPLES.

Though this little book is not intended to be an Instruction Book on the Art of Singing, yet as in many points the same principles are applicable to Plain-Song, which are used in teaching singing; in Part I. we will give explanations of Sounds, Intervals, Notes, Lines, Clefs, Rhythm, Voice, Pronunciation &c., in a word, everything that is necessary for acquiring a knowledge of the *elements* of Plain-Song.

PART II. SCIENCE OF PLAIN-CHANT.

This heading will be sub-divided into two parts. — *a)* Theoretical, – teaching the nature and characteristics of the ancient *Tones* or *Modes*; *b)* Practical; — in which we will explain the Ecclesiastical Calendar, the

arrangement and use of the several Liturgical Books, and the whole department of Gregorian Music. In past times, Choral-Song was divided into *Concentus* and *Accentus*.

Observation. Under the name *Accentus,* were classed those portions of the Ritual Song chanted or intoned by the officiating Priest, the Deacon, Sub-Deacon or other Sacred Ministers at the Altar; in contradistinction to *Concentus*, which referred to all that should be sung by the Assistants or by a special trained Choir. To the *Accentus* belong, the Intonations of the Gloria and Credo, the Preface, Pater noster, Gospel, Epistle, Collects and Prayers, the Passion, Prophecies and Martyrology. To the *Concentus* the Introit, Kyrie, Gloria and Credo (*minus* the intonation), Gradual and Tract, Sequence, Offertory, Sanctus, Agnus Dei, Communion, Antiphons, Responsories, Hymns &c.

To follow the order indicated by the Sacred Liturgy, and the arrangement of the Music in connection therewith, the Chant incidental to the Holy Sacrifice of the Mass will be first treated of; then that of the Canonical Hours; and lastly, extraordinary Functions.

An Appendix to this part of the Book will treat of the Organ, and contain special directions for accompanying Gregorian Chant.

Observation. The examples given in the body of the work, will be taken, both for the *Accentus,* and *Concentus* from the Official Editions published by Herr Pustet of Ratisbon.

PART III. PRACTICE OF PLAIN-CHANT.

If Gregorian Chant is ever to revive and flourish, constant, earnest, and attentive Practice of it must be insisted on. A mere theoretical or scientific acquaintance with it is not enough.

Consequently, this section of the Book will contain, 1st, general instructions on the manner of rendering Plain-Chant, the spirit of Plain-Chant, and its intimate connection with the Liturgy; 2nd, particular directions for the rendering of *a) recitative* Chant, such as we have in the Psalms; *b) modulated* Chant, as in the Hymns, Sequences &c.; and *c) neumatized* chant, as in the Introits, Graduals, Antiphons and Responsories.

PART I.

ELEMENTARY PRINCIPLES OF PLAIN-CHANT.

CHAPTER 1ST.

NAMES OF THE NOTES. — CONSTRUCTION OF THE SCALE.

I. Music[1]) is the art of producing sounds in a certain order and connexion agreeable to the ear. It may be either vocal or instrumental, according as the sounds are produced by the human voice, or by an instrument.[2])

Plain-Chant is essentially vocal music, a free recitation or *recitative*, modified by certain musical inflections or accents.

All sounds make on the ear the impression of *high* or *low*,[3]) *long* or *short*, *loud* or *soft*.

To represent or indicate the different musical sounds according to their *acuteness* or *gravity*, a cor-

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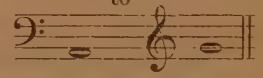
[1]) Musica est scientia recte modulandi sono cantuque congrua. *Aurelianus Reom. (9th century) in Gerbert. tom. I. 30.*

[2]) Music is also divided into Theoretical and Practical. As a theory, it investigates the nature, properties, relations and effects of sounds; and prescribes the principles for regulating and determining their different combinations. As an Art or Practice, it applies those principles in musical composition, and directs its performance. In reference to its specific purpose, it is styled, — Church-Music, Chamber-Music, Concert, Dramatic, or Military Music.

[3]) By a *high* sound is meant, not a *loud* but an *acute* sound; and by a *low*, not a *weak or whispering*, but a *grave deep*, sound.

responding order of names, or signs, — called notes, — becomes necessary.

It is not quite certain whether St. Gregory was the first to indicate musical sounds by the Letters of the Alphabet;[1]) but it is well ascertained, that, at a very early period, the first seven capital letters, and the seven corresponding small letters, A B C D E F G a b c d e f g were used to designate the different musical sounds, and the *compass*, within which all Plain-Chant melodies were comprised. This compass in modern notation would be indicated thus to 

St. Gregory took the entire Grecian scale, a compass of fifteen different sounds, as the basis of his system. But reflecting that the sounds after the 7th of the system, were but a repetition of those before it, in a higher pitch, and that every septenary in progression was precisely the same, he adopted the first seven letters of the Alphabet as names for the sounds, using *Capitals* for the first septenary, and *small letters* for the second.

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[1]) The Greeks, the only people amongst the Ancients that seem to have cultivated the science of Music, had a very elaborate and complex system of notation. The number of characters required in the old Greek semeiography may well excite our wonder; the reason is, as Forkel very justly observes, "that they overlooked all similitude in "those things which were to be marked, and gave separate signs to "each of them, as if they were in themselves distinctly different." The number of tone characters with which musicians were compelled to burden their memory was no less than 1620. Boetius, (a Roman Consul, author of *"Latin Commentaries on the ancient Grecian Musical Theorists"* and beheaded in 524 at Rome) instead of the incredibly difficult nomenclature of the ancient Greek scales or notes; — such as *Proslambanomenos, — Paranete synemmenon, — Hyperbolæon diatonis, &c. &c.* — employed seventeen or eighteen letters; some say fifteen from *A* to *P*: not with the intention of introducing a new nomenclature, but that he might abbreviate his work, and spare the patience of his readers. This, perhaps, may have given St. Gregory the idea of using alphabetical letters.

This is called the system of the *octave,* the octave or 8th sound being a repetition of the first.

To this scale of St. Gregory was subsequently added a lowermost note designated by the Greek letter *Γ* (Gamma). Many writers place the introduction of this note, and the extension of the scale upwards, almost a century before the appearance of Guido d'Arezzo (born 1082).[1])

Observation. This venerable man, a native of Arezzo in Tuscany, to whom the Science of Music owes so much, was a Benedictine monk in the monastery of Pomposa near Ravenna. His name is known wherever civilization has extended, and it has enjoyed uninterrupted celebrity to this day. All writers of Histories of Music, such as Padre Martini, Dr. Burney, Sir John Hawkins, the Abbot Gerbert and others, bear ample testimony to the services rendered by this good religious not only to Plain-Chant, but to Music in general.

Besides the addition of the *Gamma,* Guido extended the scale upwards, from *g,*[2]) where St. Gregory's scale ended, to *dd,* and his immediate pupils added another note, *ee,* so that Guido's scale or musical system reckons 21 sounds, thus:

Γ A B C D E F G a b c d e f g aa bb cc dd and ee
graves. finales. acutae superacutae. excellentes. superadded.

[1]) Guido himself says *Γ a modernis adjunctum.* Vide *Micrologus.* See also *Angeloni, Kiesewetter, Ambros &c.*

[2]) The first great octave of the scale (in German *Grosse Bassoct.*) is written with capital letters, as in St. Gregory's scale; the second, (*kleine Bassoct.*) with small letters as *a*; the third with small letters doubled as *aa* or $\overset{a}{a}$. In Germany they express the latter octave by a small letter with a single line or stroke above or below, thus $\underline{a}$ *or* $\bar{a}$, and hence called the single-lined octave, — *einmalgestrichene;* and a fourth octave, as we have in modern music, is expressed in small letters with two lines or strokes above or below, thus $\underline{\underline{a}}$ *or* $\bar{\bar{a}}$, and called the double-lined octave, — *zweimalgestrichene.* This system is particularly convenient, since without making use of the stave we know that *A* is the first space in the bass, *a* the fifth line in the bass; $\bar{a}$ the second space in the treble, and *a or* $\bar{\bar{a}}$ the sixth line in the treble, or first ledger line above.

The note *b*, in the second septenary, and *bb* in the third, (not the first *B*) may represent our *b* ♮ *natural* (*b durum* or *quadratum*), or ♭ i. e. *b flat* (*b molle* or *rotundum*); hence the 21 sounds.

"The *graves*, (*grave or deep*), are so called from "their low deep sound; the *finales*, (*final*), because every "melody, (as we shall see further on when we come to "speak of the *Modes*) terminates in one or other of "them; the *acutæ*, (*acute or sharp*), from their high acute "sound; the *superacutæ*, because still higher than the "acute; and the *excellentes*, (*excelling*), because of the "high pitch and fineness of their tone."[1]) These sounds had no fixed pitch, as in modern music; $\bar{a}$ for example might be sounded as our $\bar{c}$, provided only the half tone which occurs between B–C, E–F, a–b, b♮–c, e–f, aa–bb, bb♮–cc be retained in its proper place.

Guido himself, or Guido's school has also the credit of adopting the syllables used ever since in *solmisation* or *solfaing*. They were the initial syllables of the words contained in the first verse of the hymn sung on the Feast of St. John the Baptist, written by Paul the Deacon A. D. 774.

They are Ut. Re. Mi. Fa. Sol. La; and the verse is:

Ut *queant laxis* **Fa***muli tuorum*
Re*sonare fibris,* **Sol***ve polluti*
Mi*ra gestorum* **La***bii reatum,*
Sancte Joannes.

The music to which this hymn was written was so constructed, that each of the first six lines of the verse began with a different note in regular order, ascending from *c* to *a*, thus C D E F G a, as may be seen in the *Vesperale Romanum, page 380.* [*Ratisbon 1875.*]

[1]) "Die Choralkompositionslehre vom 10. — 13. Jahrhundert," of Father Utto Kornmüller in "Monatshefte für Musikgeschichte." 1872. page 63.

In this succession of six Tones, called thenceforward a *Hexachord,* the half tone lies between the 3d and 4th degree of the first septenary, E-F; the same occurs in the second septenary from *c* to *aa.*

Observation. There is some reason to suppose that Guido taught with successful results, before he stumbled upon the much-prized *Ut. Re. Mi. Fa. Sol. La.* a short mention of which he makes in a single passage in one of his later treatises, but without any further explanation, and which he used rather as a means of help for pupils of slow comprehension, and as a kind of example, than for anything else, just as if other syllables might not have answered as well. Sir John Hawkins in his History of Music. Vol. III. gives the following ingenious explanation of the discovery of the hexachord. "The scale as it stood "in Guido's time, was not adapted for the reception of 6 "syllables, and therefore the application which he made of "them does necessarily imply some previous improvement "of the scale, either actually made by him, or which he "had that time under consideration. It is pretty certain "that this improvement could be no other than the con- "verting the ancient tetrachords into hexachords, which to "begin with the tetrachord *Hypaton,* he effected in this "manner. That tetrachord was terminated in the grave or "deep sound, by *Hypate Hypaton* or ♭; for though the "*Proslambanomenos* A, carried the system a tone lower, it "was always considered, as its name imports, *acquisitus,* "supernumerary or redundant, the addition therefore of a "tone below A, immediately converted the Tetrachord "*Hypaton* into a Hexachord, and drove the semitone into "a position which divided the Hexachord into two equal "parts. This additional Tone he called *Γ, gamma.*" And as it corresponded with the first syllable *Ut,* the scale constructed thereon was called *Gamma Ut* or *Gamut* a name which it retains to this day.

This position of the half-tone between the 3d and 4th degree is also verified in the scale or hexachord from *Γ* to *E*, *G* to *e*, *g* to *ee*, *F* to *d*, and *f* to *dd*, except that in these two latter hexachords, the "*b*" and "*bb*"

must be understood to be "b flat," and not "b natural," in order to avoid the *Tritonus* or augmented fourth.

As all these hexachords are alike, differing only in pitch, the use of the six syllables was not confined as at present to the scale commencing with *c*, but was extended to all the others, the semitone occurring between the third and fourth syllable, always being found in any of the hexachords between the third and fourth degrees. The syllables had therefore to be shifted at each variation of the melodic modulation, and this was called *mutation*.[1]) A Table of the hexachords with the *mutations* or *shiftings*, was made out by Ugolinus, which we here subjoin

superacutæ	e							la
	d						la	sol
	c						sol	fa
	b						fa	♮mi
	a					la	mi	re
	g					sol	re	ut
acutæ	f					fa	ut	
	e				la	mi		
	d			la	sol	re		
	c			sol	fa	ut		
	b			fa	♮mi			
	a		la	mi	re			
graves	G		sol	re	ut			
	F		fa	ut				
	E	la	mi					
	D	sol	re					
	C	fa	ut					
	B	mi						
	A	re						
	Γ	ut						

[2]) The solmization of Plain-Chant is the same as that employed in modern music, and popularised by the Tonic *Sol-Fa* system. This latter system may be used with advantage in the study of the intervals, as Guido's system of mutations is practically the same as the

Mi-Fa meant everywhere the position of the half-note, or more properly the *subsemitonium modi,* which received at every such place the syllables *Mi-Fa.*

The three Hexachords beginning with *Γ*, G, g, are called *Hexachorda dura, (hard),* on account of the ♮, that is *b durum* occurring in it; the two beginning with C and c are called *Hexachorda naturalia, (natural),* because neither a ♭ or ♮ occurs in them; and the two beginning with F and f are called *Hexachorda mollia,* because of the presence in both of the *b molle* or *rotundum.* From these tables also were derived special names for the notes of the scale according to their situation. For instance, if you wished to designate F in the first septenary; by reading across the page you would call it F *fa ut;* if you meant *d,* you would call it *d la sol re,* or *c,* c *sol fa ut &c.* Again *G* has the syllable *sol* in the natural hexachord, *re* in the soft or *molle* hexachord, and *ut* in the hexachord *durum: b natural* can be only called *mi,* and *b flat fa.* These three hexachords may be dove-tailed into one another in the following manner:

ut, re, mi, fa, sol, la.
Γ, A, ♭, C, D, E.

ut, re, mi, fa, sol, la.
C, D, E, F, G, a.

ut, re, mi, fa, sol, la.
F, G, a, b, c, d etc.

If the compass of any Hexachord were exceeded, and another commenced, the tones belonging to the new Hexachord must be so designated that the syllables *mi fa* may coincide with the position of the semitone, thus:

f g a⌒b c d e⌒f, g a b♮ c d e f♯ g
ut re mi fa (sol) *ut re mi fa (sol)*
ut re mi fa, *ut re mi fa.*

Tonic *Sol-Fa* modulator. *See "The Standard Course of Lessons on the Tonic Sol-Fa method" by John Curwen.*

In this system of Mutation consisted the peculiar use of the so-called *Guidonian hand.*

Guido is supposed to have taught his pupils to find and name the tones upon the bones of the hand, and it was regarded at the time as a wonderful discovery, that the Creator should have given to man exactly the same number of members in the hand as there were tones in the scale, according to the system of the great master viz. *nineteen.* The twentieth tone $\bar{e}$ was only added at a later period by Guido's pupils, in order to complete a seventh hexachord, and not being able to find a place for it on the hand, they fixed it over the top of the second finger whose highest member is called *d.*

Observation. This perhaps may be the proper place to remark on the origin of our sign ♮ or *natural.* In a note found in the Appendix to Kiesewetter's work "Die Geschichte der Musik," we find the following information "on the origin of the German H, as name for the second note of the alphabetical series." (It must be remembered that in Germany *b* when natural is always indicated by the letter *h* pronounced *hah.*) "The B has also with the Ger-"mans as many significations and employments as with the "English, with the exception only that we never under-"stand it to be H (English B natural or French *Si*). It "appears that we were in some perplexity with regard to "the appellation of the seventh note of the scale, and that "the difference of the already existing signs ♭ and ♮ oc-"casioned the introduction of the H, because the sign ♮ in "itself could be taken for H by drawing the stroke down-"wards from the right side, in the same way that out of "♭ we procure an h by the prolongation of the stroke to "the right. It may be sufficient in this place, simply to "remark that the name of the second note of the scale "was twofold: one with a ♭ called B *rotundum, round* and "one with a ♭ or ♮ called B *quadratum, squared* which "last agrees with the *H* of the Germans, the *B* natural "of the English and the *Si* of the French."

For a long time this difficult and complicated Guidonian *Solmisation* or *Solfisation,* (according to Tinctoris) continued in use, until with the extension of the Tone-system below *Gamma,* and above *ee,*[1]) and the discovery of harmony, a new syllable *Si* was added[2]) to designate the seventh Tone of the succession. This syllable when it expressed *B natural* was written *Si,* when *B flat, Sa* or *Za;* and so the octave system of St. Gregory was re-established, and *Mutations* abandoned. Later still the Italians substituted *Do* for *Ut* for euphony sake; but either syllable may be used. In Germany the *Ut* is retained.

II. All possible musical sounds therefore, may be reduced to, and classed under, *seven principal* or *foundation* sounds. These seven sounds may be repeated ascending or descending in regular alphabetical order, thus:

A B C D E F G a b c d e f g aa etc.
la si Do re mi fa sol la si Do re mi fa sol la etc.
I. II. III. IV. V. VI. VII. I. II. III. IV. V. VI. VII. I. etc.

each octave forming what is called a scale, (from *scala,* a ladder). Of these seven sounds, five are *whole tones,* and two are *semi-tones*; and every scale proceeding in this regular manner is called diatonic,[3]) that is "by tones."

From *B* to *C,* (*Si-Do*), and from *E* to *F* (*mi-fa*) the distance or span is not so great, as from *C* to *D,* (*Do-Re*).

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[1]) This addition was made by Guillaume Du Fay, a singer in the Papal Chapel in 1380. He died in 1432, and because of this extension of the scale and his masterly compositions, was reputed one of the first of musicians of his time.

[2]) Some attribute the adoption of this syllable to *Le Maire* in 1620. Janssen refers it to *Henry Van de Putte (Erycius Puteanus)* in the 17th century.

[3]) τονος (from τεινειν, to span). Every scale was called διατονος by the Greeks, which from its commencing note to the octave counted five whole tones, and two half-tones.

Mi-Fa therefore and *Si-Do* are called natural (also *major*) half-tones or semitones. *Do-Re*, *Re-Mi*, *Fa-Sol*, *Sol-La*, *La-Si* are five whole tones.

Observation. These five whole tones may, as in modern music, be divided into semitones by means of the so called musical accidents; — the diësis or sharp represented thus ♯; and the flat thus ♭. The diësis or sharp raises the note to which it is prefixed, a (*minor*) half-tone, and the note is then called *c sharp*. The ♭, bimol or flat lowers the note a (*minor*) half-tone, and it is then called *D* flat, supposing *D* to be the note affected. These subdivisions of the scale are called chromatic, they are 12 in number, and a scale proceeding through all of them is called a chromatic scale.

Again, every whole tone is divisible into a *major* and *minor* semitone. The semitone was called by Plato Limma,[1]) because imperfect, and not dividing the tone into two equal parts; one part being greater than the other and called apotome or major semitone, the remaining part diësis or minor semitone. The whole tone is made up of 9 commas, of which 5 are found in apotome and 4 in diësis. Thus from C to D we have *c*-c *sharp*, — diësis or minor semitone, and *c sharp* — D, — apotome or major semitone. From *G* to *F* descending we have *G*-*G flat*, minor semitone, *G flat* — *F* apotome, or major semitone. This mathematically exact progression constitutes the enharmonic scale; but practically in modern music it exists only in name; as all semitones whether affected by flats, sharps or naturals are considered *equal* intervals. This practice may perhaps be traced to the recently extended use of keyed instruments, organ, pianoforte or harmonium; in which, in order to facilitate modulation, a system of tuning is adopted, whereby the odd *commas* of the enharmonic progression, are distributed equally over the entire scale; and hence it is called the

[1]) "Semitonium a Platone Limma vocatum eo quod non sit plenus tonus sed imperfectus, neque dimidium toni, non enim in duas aequas partes dividi potest, sed inaequales tantum, quarum alter semitonium majus seu apotome, alter semitonium minus seu diësis, quae ab apotome superatur commate." Cottonius apud Gerbert, II. 238.

equal temperament system. Stringed instruments however, such as the violin, are tuned with mathematical precision, and for this reason the violin is preferred for teaching singing.

Plain-Chant admits the *diatonic* or *natural* semitone, (*mi-fa, si-do*), and the *limma* or *chromatic* semitone in the single case of the interval from *La* to *Sa* or *Za;* but altogether excludes the *diësis*, and knows nothing of the enharmonic scale. The sign ✕ (St. Andrew's cross) raises the note two minor semitones $^{8}/_{9}$, so that ✕F and g make almost the same impression on the ear; in like manner 𝄫 (double flat) lowers the note $^{4}/_{5}$ of a whole tone, e. g. 𝄫 E = D. The sign ♮ (B quadratum) or natural removes the effect of the single ♯ or ♭, and restores the note to its natural condition.

CHAPTER 2ND.

PROGRESSION OF THE SOUNDS OF THE SCALE. — INTERVALS.

"The sounds of the scale are connected in six dif-"ferent ways, viz: by a tone, a semitone, a major "third, a minor third, a fourth and a fifth."[1])

Junguntur ad se invicem sex modis, tono, semitonio, ditono, semiditono, diatessaron, diapente. Non aliter quam his sex modis voces junctæ concordant vel moventur. So that to learn Gregorian Chant the student need only devote his attention to these six simple progressions. "To these "consonances two other species of progression are super-"added by some singers, viz, the *diapente with a semi-"tone,* as from *E to c* (*a minor sixth*), and *diapente "with a tone,* as from *C to a* (*a major sixth*). But as "these and the octave are rarely met with, I have not "reckoned them."[2])

[1]) Ita. *Guido. Hucbald. Odo. Cottonius.* See Article of *Fr. Utto Kornmüller "Die Compositionslehre vom 10. bis 13. Jahrhundert"* in *"Monatshefte für Musikgeschichte" 4th year 1872.* — [2]) Ibid.

An Interval is the distance, in acuteness or gravity, between one sound and another.

A single sound, is not an interval, it is unison;[1]) an interval can only exist when two *different* sounds are produced.

The intervals are named from the number of letters which they include. Thus from A to B (including two letters) is called a *second*; from A to C (including three letters A B C) a *third;* from A to D a *fourth* and so on, and the intervals may be counted ascending or descending. The intervals used in Gregorian Chant are as follows.

1st. A Second. The distance from any given sound to the next adjoining, above or below, is called the interval of a second; as from *A to B;* — *B to C* or descending; *A to G;* — *G to F.* There are two kinds of second; — the major second, comprising a full tone, as from *C to D — (Do-Re);* and the minor second, where the natural diatonic semitone occurs as from *E to F — (Mi-Fa)* or *B♮ to C, — (Si-Do);* or *A to B flat — (La-Za.)*

Observation. The word Tone in Church music, has many significations. In the original Greek (τειναι) the word denotes *tension, stretching, spanning* or *bracing,* and in this sense it is often used by physicians, as descriptive of medicinal effects. But as a string when stretched is easily made to sound, and the more it is stretched the higher the sound it gives, so the word tone, τονος, was naturally taken to signify sound. In this sense we have been using it up to the present, when speaking of the tones or sounds of the scale. But it has another meaning, and expresses not only sounds, but the distance or

[1]) Unisonus quasi unus sonus; ... non est modus neque cantus, quia cantus est inflexio vocis, i.e. omnis cantus inflectit vocem variat sonum. Ibid.

interval between sounds. In this latter sense we use it in the present chapter; so that Tones and Semitones, when spoken of as Intervals, are not sounds, but the distance between sounds; just as a mile, is not a place, but the distance between two places. *"Tonus fortem sonum reddit respectu semitonii; et est spatii legitima magnitudo a sono in sonum ratione 8:9 i.e. epogdous."* Jerome of Moravia. see Coussemaker. vol. 1. pag. 27.

2nd. A Third. The distance from any sound to the third degree from it is an interval of a third; as:

A-C : B-D : : G-E : F-D.

There are two kinds of thirds; major and minor. A major third includes two whole tones as:

C-E (Do-mi); F-a (Fa-La); or descending *B-G (Si-Sol).*

A minor third includes one tone and a semitone, as:

G-♭ flat (Sol-Za); A-C (La-Do) D-F (Re-Fa) B-D (Si-Re).

Anciently this twofold interval was called respectively Ditonus and Semiditonus.[1]) Too much importance cannot be attached to the necessity of learning this interval correctly, as it occurs most frequently, and once a facility is acquired in striking with accuracy major and minor thirds, the reading of Gregorian music presents no difficulty.

3d. A Fourth. The interval which includes two tones and a semitone is called a fourth; thus. Do-Fa, (C-F) i. e. *tone, tone,* and *semitone;* or La-Re, (A-D) i. e. *tone, semitone, tone;* or Si-Mi (B♮-E) i. e. *semitone, tone, tone.* Its ancient Grecian name was Diatessaron. The interval known in modern music as the augmented fourth, including three full tones, as from Fa *to* Si (F *to* b *natural*) and called the Tritone, is not

[1]) *"Ditonus duos tonos in se continet. Semiditonus vocatur, quod non sit plenus ditonus; hujus sunt species duæ; una tono et semitonio, altera semitonio et tono constans, vel in metrica similitudine semiditonus iambicus (⏑ —) et trochaicus (— ⏑)."* Engelbert apud Gerbert.

allowed in Gregorian; and it is to obviate this that the *b flat* is introduced; — the only accidental admitted in Plain-Chant. *"Tritonus, constans tribus continuis tonis, diatessaron non reputatur."* Guido.

4th. The Fifth, (ancient name Diapente) includes three full tones and a semitone; as: D-a (Re-La) i. e. *tone, semitone, tone, tone;* or E-b♮ (Mi-Si) *semitone, tone, tone, tone;* or F-c (Fa-Do) *tone, tone, tone, semitone;* or G-d (Sol-Re) *tone, tone, semitone, tone.* This interval is called the perfect fifth; to distinguish it from what is known in modern music as the diminished or false fifth; consisting of two tones and two semitones, e. g. b♮-f (Si-Fa). This is but the inversion of the objectionable tritone, and consequently the b must be lowered a semitone and so made to constitute a perfect fifth.[1])

5th. The Octave (Diapason) includes five whole tones and two semitones; which may be distributed in seven different ways according to the letter with which it is commenced. This will be seen more clearly, when we come to speak of the modes.

Observation. The octave, like the Major and Minor Sixth is seldom if ever encountered in Plain-Chant. *"Hic canendi modus,"* writes the Cistercian Engelbert in the 13th century, *"rarissime in cantu usitatus reperitur."* Hucbald tells us that the octave received the name diapason, *"de omnibus," "through all,"* because anciently the greatest number of strings on the lyre was eight.

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[1]) *"B — F, b♮ — f, quæ etsi 5 voces includunt, ab omnibus tamen diapente speciebus secluduntur; ista anomala species (minus diapente) duobus tonis, totidemque semitoniis completur, quæ 2 semitonia juncta (minora) non faciunt integrum tonum, sicque ad completionem diapente comma cum semitonio deerit."* Guido. Engelbert Hucbald etc. Apud Gerbert.

CHAPTER 3D.

NOTATION. — CLEFS.

I. Notes are signs which by their shape indicate the duration of a sound, and by their position the names of the sounds and their respective gravity, or acuteness.

1st. Shape. Three shapes of notes are employed in Gregorian music; a) , *longa nota* (long note); b) *brevis* (short note). Its time value is estimated by the syllable over which it is placed, and approaches sometimes the *longa,* sometimes the *semibrevis.* c) The *semibrevis* ♦, about half the duration of the *brevis.*[1]).

In Gregorian however *there is no such thing as strict time.* The music is entirely subordinated to the words.

2nd. Position. If we consider for a moment the difficulty of fixing on paper the height or depth of a sound, the invention of means by which this could be effected and properly represented without fear of mistake, may be well regarded as a most ingenious contrivance.

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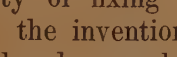
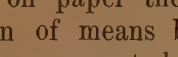
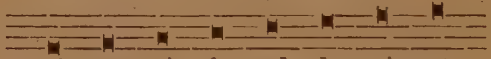
[1]) In the *Graduale Romanum, — (Medicæan edition)* the *brevis* is placed over short syllables whenever they should be sung to one note; e. g.  instead of  . The *semi-brevis* is used as an embellishment or *passing* note, in groups of notes or *neumas* descending, e. g. . Jacovacci in *Il Palestrina,* No. 3. anno 2do says "Le note di passagio furono usate nei buoni Corali soltanto *discendenti,* e senza *tornare indietro; discendenti,* perche accelerando il canto, la voce si abbandona e abbandonandosi, le riesce piu facile il discendere che il salire; senza *tornare indietro,* perche appunto sono note di *passagio,* e chi passa procede da un punto all altro direttamente, e chi torna indietro, prima d'arrivare ad un punto determinato, non passa."

Previous to Guido's time the *Neumæ* or *Notæ Romanæ* were simply written over the text, no lines or spaces were in use, and it was left to the judgment or taste of each teacher to interpret them in his own fashion. See Introduction. Shortly before Guido two lines were introduced, one coloured *yellow* to denote *c*, the other coloured *red* to denote F. Guido added two more lines, and so established the four line system, which prevails in Gregorian to the present day. He placed the notes on the lines, and between the spaces, and over and under the four lines, and in this way he fixed the name and position of each note of the Scale. If in the following example we call the first note *c*, the names of the other notes placed in regular succession on the lines and spaces can be given without difficulty.

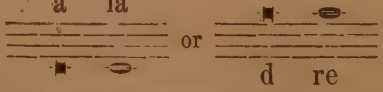
c d e f g a b♮ c



ut re mi fa sol la si ut

In case the melody should extend higher or lower than what may be contained within the four lines and spaces, then recourse is had to what are called ledger lines; thus

a la



or

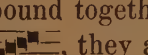
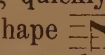
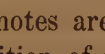
d re

The lines are counted upwards, likewise the spaces.

The traditional character of the old notation is so worthy of respect, and its employment in the liturgical books has been so steadfastly maintained for centuries, that to change it into modern notation seems neither necessary, useful, nor advisable. Four lines and three species of notes are amply sufficient. Frequently it has been proposed and in some places [1]) the proposal has been

[1]) "Recueil de Messes et d'autres pièces de Chant, nouvelle edition rédigée et mise en notation musicale par l'abbé Gaillard Choriste de

acted upon, to convert the Gregorian into modern notation, and so facilitate its being taught to the masses; but it should be remembered that the ⊃ ⊃ and ♩ of modern notation, are tied down to a fixed measured time, which is contrary to the very essence of Gregorian, demanding as it does free rythmical declamation, and where as Witt says: *"the Text is the master, the notes the slaves"*;[2]) and again it has been proved by experience that singers when exercised on four line music, acquire more speedily a correct knowledge of the intervals, than when using five; and lastly in groupings of several notes ascending or descending, the united smooth rendering thereof is greatly facilitated.

Observation. A. Should a number of notes be closely bound together and attached to the same syllable, thus,  , they are then called *notae ligatae* (bound notes) and are to be sung quickly but smoothly. We also meet with notes of this shape  . They are called *notae obliquae* (oblique notes), also *plica* (transverse notes). They are an abbreviated form of writing *two* notes, one being on the line or space where the *oblique* note commences and the other where it terminates: thus, in the example given the oblique notes are instead of  . The *Folio* Medicæan edition of the *Gradual 1614,* employs the *plica* only descending, and never for a greater interval than a third. The first note of the ligature is accented. The new official Ratisbon edition employs it in precisely the same way.

Observation. B. The Neumæ have been mentioned as the notation in use previous to the invention and adoption of the note system just explained. Any dissertation on the *Neuma* writing would be more of historical than practical value, and archaeology has yet a great deal

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la Cathedrale d'Annécy publiée par les soins de M. le Chanoine Poncet. Annécy 1851.

[2]) Fliegende Blätter. October 1875.

to do, before it can throw every necessary light on this antiquated and obscure note system. The *Neumæ* or *Neumata* consisted of points, little hooks, strokes and flourishes, in different shapes and directions; these represented to the singer by their position the height of the tone, and by their shape the inflexion. See example given in Introduction, page 8. The ambiguity of them as note signs cannot be questioned for a moment. However the binding or grouping of notes in the *neuma* system, was established according to certain fundamental forms, which have survived the use of the little hooks and flourishes themselves and are still employed. When a syllable is noted with *virga,* it receives an Accent (tê), and is sustained longer than a syllable noted with the *punctum* (in); is called *clivis,* the first note accented (pâter). *Climacus* is a name given to note groupings such as the following: (Dóminus) or : is called *scandicus,* and *torculus.* Several other signs were in use for artistically trained singers; such as may be heard at present in the Papal Chapel when the Solo voices adopt certain embellishments and mannerisms, intoning the Introit or the Antiphons. These note-groupings are as it were the elements of Gregorian song, as words are the elements of speech, and on their equitable distribution depends the beauty of the melody, as the charm of speech depends upon the prudent use of long and short words.

The word *neuma* has yet another signification from its greek root πνευμα a *breath* or *breathing,* and indicates a grouping of several notes, as many as can be sung together in one breath, and therefore set to one syllable or one vowel; or as Joannes Tinctoris remarks "Neuma is a song or chant which hangs on to the end of a word, without a word." Such Neumas are constantly met in the *Graduals* with their *Alleluias,* the neuma been sung to the final vowel *a* of the *Alleluia*, as it were in token of highest jubilee approaching to a shout, and hence they are also called *Jubilationes.*[1]) The Neumæ were very lengthened in some of the old Choral books. A Council held at *Reims* in *1564*

[1]) "Jubilus sonus quidem est significans cor parturire quod dicere non potest." (St. Augustine in Psal. xxxii.)

forbade the undue lengthening of the *neumæ* and in the Medicæan edition (*reprinted in Ratisbon*) they were much abbreviated. Strange, that the Reims and Cambrai Gradual, published by *Lecoffre of Paris,* should be the only one to reestablish them in all their pristine prolixity.

II. Clefs. The lines of themselves do not fix immovably the positions of the several notes of the scale, nor does the stave of four (or even five) lines, comprise the whole compass of the human voice. Wherefore some conventional sign becomes necessary to determine in each melody the position of the semitones of the diatonic scale, for these being once determined, it is easy to find the rest. This conventional sign is called a Clef, (from the Latin word *clavis* or French word *clef,* a *key,*) because fixing the position of the semitones in a piece, it discloses and expounds the whole piece.

Previous to Guido, as has been already stated, there were in use two lines, on, between, under, and over which the several notes of the scale were placed. One was coloured red, and denoted F, for the grave hexachord, that is to say all *Neumæ* written on that line were to be considered *F* or *fa;* the other yellow, or sometimes green, denoting *c,* for the acute hexachord. These two lines served all the purpose of clefs, for every one could understand that in the interstice between them, were to be found the notes *g, a, b;* although these three notes in relation to one another had no fixed position, but had to be guessed from the peculiar formation of the corresponding *neuma.* Later on they placed the letters F and C at the beginning of these lines and so rendered the different colouring unnecessary. When Guido however added two more lines he placed the *neumæ* both on the lines and in the spaces, retaining the use of the alphabetical letters F and C on the two original lines, in order to fix the position of the semitones.

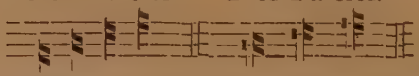
fa, do,

Subsequently when the square black notes, displaced the *points* or *dots* hitherto in use, the clef letters F and C assumed a conformation or shape somewhat analogous to the notes employed, and F was represented by the sign ; and C by the sign . However as the system of *Mutations* still prevailed, and the introduction of the *b molle* constantly changed the names of the notes (See Chap. 1st); so to the figure denoting F, they added the C sign , and thus obtained the compound sign , which continued to denote F or *F fa ut,* in the nomenclature of the *Mutation system.* The C sign remained unaltered (in fact it is only a *squared* formation of the letter C). So that we have in Gregorian or Plain-Chant, two clefs, and only two:

the C or Do clef = ,
the F or Fa clef = .

The *Do* Clef may be placed on any line; the *Fa* Clef is usually on the 2nd, 3d or 4th line.

C or Do clef. F or Fa clef.



All notes placed on the line where the *Do* clef is found are called *Do;* and where the *Fa* clef, *Fa* e. g.

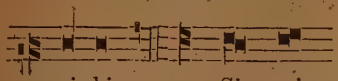
c G e h a d c f a e g

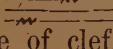
or

F G a h c E D C F E D C a b

These Clefs being movable from line to line, do not indicate the *pitch,* but only the *position of the semitones.* Even in the course of a melody they often change position and one is substituted for the other, as in the *Grad. Rom.* pag. 21*.

or pag. 172:



This *shifting* and *changing* of the Clefs, is practised, in order to keep the melody within the compass of the four line stave, and obviate the necessity of employing *ledger* lines, which are rarely met with in Gregorian. In these sudden changes of Clef it will be enough to remember that *Fa* and *Do* both indicate the position of their respective *neighbouring* semitones *Mi* and *Si,* and *both* are the uppermost note of exactly similar *tetrachords, Fa, Mi, Re, Do,* when sung being in every respect similar to *Do, Si-La, Sol.* The little sign like a note ♩ (also written ) found at the end of lines, and before a change of clef, if such occur in the middle of a line, is used to indicate the *succeeding* note; and is therefore called a *custos, watchman, guide* or *direct.*

To sum up the substance of these two chapters, the primary elements of Plain-Chant and its system of notation may be thus briefly enumerated:

a) A Diatonic octave Scale, comprising five tones and two semitones.

b) Notes indicating the sounds of the scale, shaped in three different ways ▬ longa; ■ brevis; ♦ semibrevis to express *duration;* and placed one above the other on a stave of four lines (both on lines and in the spaces) to determine their exact *acuteness* or *gravity.*

c) Two clefs *Fa* and *Do* to fix the position of the semitones of the scale; and

d) a Guide employed at the *end* of a line, or before a *change of Clef* to indicate the next succeeding note.

CHAPTER 4TH.

RHYTHM. — ACCENT. — PAUSES.

I. Rhythm, in general (ρυθμος *from* ρεω *to flow*) means a smooth flowing progression, varied and maintained according to certain determined divisions of Time. It is measure; even-measure as well as (*mathematically*) equal-measure. Rhythm can be imagined without words, and may be indicated by notes or tones, one sustained longer than the other, or sounded with varying force and emphasis; and this is musical rhythm. The natural fondness for rhythm, in the human mind, must be referred to its natural love of order, harmony, and symmetry. We trace it in the regular pulsations of the nerves,[1]) as well as in the ever varying, but regular waves of emotion that disclose the ceaseless activity of the soul. Even in children, the sense of rhythm is developed earlier than that of melody, and both Poetry and Prose are indebted to it for a large share of their fascinating power. In Music, Rhythm is a *necessity*.

How strange it is, that in the face of this law of nature all idea of rhythmical movement in Gregorian chant should be so generally lost sight of. Of all forms of Music, no one so entirely depends upon rhythm for its legitimate effect as Gregorian. And yet in most of the Grammars and Manuals of Plain-Chant in use amongst us, whilst we have chapters explanatory of the Notes, and Intervals and Clefs and Tones &c., scarcely a line is to be found on rhythm. This deficiency may perhaps to some extent account for the bad and ineffective rend-

[1]) "Universim igitur rhythmus tribus hisce sensibus percipitur. Visu, ut in saltatione; Auditu, ut in cantu; Tactu, ut arteriarum pulsus. At qui in Musica consideratur, a duobus; visu nimirum et auditu." *Aristides Quintilianus lib. X. de Musica, apud Martini.*

ering of Plain-Chant that so often offends our ears, and gives ground for the charge so often made against it, that it is devoid of Melody, a barbarism adapted for ruder ages but intolerable in the present advanced state of musical science.

The rhythm of poetry is susceptible of the same exact divisions of time, as the rhythm of dancing and music; but rhetorical rhythm is satisfied with a pleasing cadence of syllables — an approximation to the rhythm of verse, particularly at the beginning and the end of periods. Whether it be poetry or prose that we are called upon to sing in the notes of St. Gregory, we shall find the rhythm or *swing* of the melody, closely bound up with the euphony of the language to which it is wedded; the musical melodies are as it were constructed on the melody of the language itself, — the language being simply clothed in musical sounds; so that the fundamental rule for understanding Gregorian melody and singing it effectively is: — **"Sing the words with notes, as you would speak them without notes."** *"Good singing is good accentuation"* wrote Adam of Fulda, as we read in Gerbert, *"De cantu et Musica sacra."*

One of the first requisites therefore for *good* singing of Gregorian Chant, is a knowledge of the Latin tongue, of its peculiarities, its prosody, its scansion;[1]) in a word Gregorian Chant demands "faultless, clear, scientific pronunciation." For we again assert that the Ritual Song is not a monotonous composition, consisting of slow notes of equal length, to be drawled out in a hard unappreciative manner, tiresome to the voice

[1]) A fixed measure and determined number of alternating long and short syllables is called *Metre.* The science which teaches the reltiive length of syllables, and correct accentuation is *Prosody.* The enumeration of the metrical syllables, their abbreviation (*cesura*), punctuation etc. is *Scansion.*

of the singer, and far more tiresome to the ear of the listener. It abounds with melodies infinitely varied in their rhythm, and peculiarly adapted to give increased force and emphasis to the words and sentiments of the Liturgy. The length and emphasis proper for each note therefore, whether it be the *nota longa* or *brevis*, can only be determined by a consideration of the meaning of the words, and the character of the musical phrase of which it forms a part. So that the *nota longa* only expresses longer duration than the *brevis,* because coupled with a syllable demanding emphasis, and being at the same time a leading note of the melody, or of the scale on which the melody is based. This coincidence of the verbal accent with the musical *ictus,* and a distribution of notes so that they run easily with the words, constitutes good rhythmical progression. Therefore, when a syllable is thus rendered prominent by an intensified and emphatic effort of the voice it is said to be accented. This accent has a great duty to perform in Gregorian. Through the proper use of it, the main features of the melody are distinguished from the less important, and words or syllables of consequence are conspicuously brought to the front.

Here it must be borne in mind that it is not the number of notes placed over a syllable, that makes the syllable long or short or accented, but rather their stronger or weaker intonation. Hence we often find in such words as *Dominus*, quite a group of notes over the short syllable *mi,* and but one or two perhaps over the accented syllable *Do*. In this and similar instances the group of notes over the short syllable, should be sung quickly but smoothly and with a *thesis*[1]) or depres-

[1]) *Arsis* and *Thesis.* Latine *elevatio* and *depressio;* an elevation or depression of the voice in marking the accented and unaccented syllables. Also the rise and fall of the melodic movement.

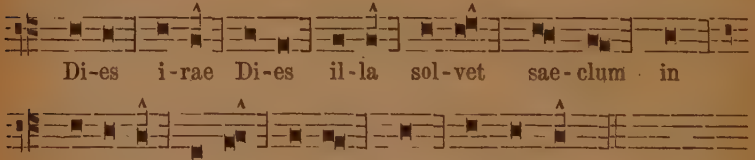
sion of the voice; while the single note (if there be but one) over the syllable *Do* should be delivered with emphasis and power. Accent therefore is not the relative duration of a note, "it is not even the strength of it," says Dr. Witt,[2]) "but it is a spiritualizing of the voice, a veritable surrendering of the whole power of the soul to a sound which from the soul must receive its peculiar character and vitality." In consequence of this freedom of rhythm in Gregorian Chant, the dispositions of the singer are at once made manifest, his devotion or distraction, his earnestness or indifference. Hence it has been said with truth. "To *sing* Gregorian one must have a musical ear, a technical knowledge of it, and fair appreciation of it; to sing it *well* he must understand the Liturgy and the Latin language; to sing it *perfectly*, he must be holy." (*Flieg. Blätter Sept. 1875.*) The rules which the author of "*Choràl und Liturgie*" lays down appear so important that a few of them may be briefly enumerated here. 1st. "In Gregorian Chant there are no long and short syllables in the sense of Prosody, but only accented and unaccented." — 2nd. "The notes have no determined Time-value, and never serve to indicate the duration of the sound, but only to guide the modulation of the voice." From these two rules we may gather how faulty is that method of singing which measures out to each note and syllable equal value (*Isotony*). The ear is offended with the speaker who would recite the syllables and words of his speech with equal speed or sluggishness, and experience proves that nothing is so tiresome to listen to as monotonous, isotonous chant.

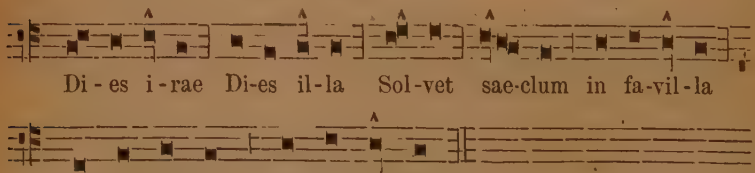
Observation. 1st. A few examples of the Accent in Plain-Chant may serve to illustrate the preceeding par-

[2]) "Fliegende Blätter." Oct. 1875.

agraph. In some editions of the Vesperal we find the Hymn of the Holy Ghost notated and sung as follows:

Let us contrast this with the correct version of the *"Vesperale Romanum" Ratisbon 1875* Page 212, and the *ictus* or musical accent indicated by the mark ʌ correctly placed.

Again in the edition of the *Officium et Missa Defunctorum* generally used throughout Ireland *"Dublinii Ricardi Coyne MDCCCXLI"* we find the first verse of the *Dies Irae* thus

In the Ratisbon *"Graduale"* Page 48* 8vo edition, and in the *"Exequiale Romanum"* of the same publishers we find the accents placed thus



In the 1st we have unmistakeable traces of Gallican origin from the accent being placed on the final syllables, as the French do to the present day; while in the latter the requirements and nature of the language are respected. This matter will be better and more fully illustrated when we come to treat of the Practice of Plain-Chant.

Observation. 2nd. Hitherto we have spoken of rhythm as *even* measure, but it may also be considered as *mathematically equal* measure. A certain note of fixed (*time*) value is taken as a standard of unity, which may be divided and subdivided; and in all those divisions and subdivisions the value of this unit must be fully expressed. These time-sections are now indicated by short perpendicular lines drawn across the stave called Bars. This is the system of Time in modern music. The Harmonists of the middle ages used no bars (i. e. perpendicular lines) but left the duration of the notes to be determined by the united effect of the voices and free rhythm of the text. When measured music[1]) came into use, it at once appeared how unreasonable and unscientific it would be to tie down the free rhythm of Plain-Chant in the fetters of strictly measured Time Bars. So that in Gregorian we have no *measured* time and no *Bars,* in the modern sense.

II. Rhythmical progression essentially requires Pauses, and both the physical and mental powers of the singer demand time to gather fresh strength, (to take breath).

In even measured Rhythm such as we have in Plain-Chant, the Pauses are partly left to the feeling or just discretion of the singer, (never to caprice or necessity, from want of breath); but the meaning of the phrase should never be altered by the Pauses, nor the word so broken up that it becomes difficult to the hearer to join together its constituent syllables. Generally speaking the Pauses or places for taking breath are marked in the ritual Books,[2]) as follows: 1) is either a breathing mark, useful especially in large choirs where there are many singers, in order that all may begin and end the words together; or it serves to divide the

[1]) Cantus mensurabilis. Franco of Cologne.

[2]) The Folio edition of the Grad. Rom. has only the perpendicular lines (No. 2) as breathing marks, but it is understood that at every punctuation mark in the Text breath should be taken.

phrase into members and sections.[1]) 2) This last object is more generally attained by the simple perpendicular line drawn right across the stave, thus ; which also marks off the melodic and rhythmical members of a musical phrase. This mark is never to be confounded with the bar in modern music, there being no measured time in Gregorian and consequently no time bars.[2]) 3) This, *the double bar,* is the sign used to denote the close or termination of the entire phrase or section.

In old Choral Books, especially in Manuscripts, after each word there is found the *semisuspirium,* to the end that a singer unacquainted with the Latin tongue might not in singing run the words into one another. It is however superfluous, even in such a supposition to be always pausing. Nevertheless, though this sign is no longer used, the words, even monosyllables, should be audibly sounded distinct from each other. Let the following rule for the Pauses be observed: "According to the importance of the word, or the sentiment, or the solemnity of the occasion, or the dignity of the persons present, or the place where Gregorian is to be sung, the Pauses may be of varied duration; they must always be natural, and should never be mathematically timed." Pauses are in singing, what the *comma, semi-colon, colon* and *full-stop* are in reading. When a comma occurs in the mediation or ending, it may be disregarded; while on the other hand, when a great many syllables have to be sung to one reciting note, and there is no comma,

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[1]) In the Octavo edition of the Grad. Rom. these pauses are more than sufficiently indicated.

[2]) In Introits, and antiphons this sign marks off the portion to be intoned (the first word or two). It is only to be treated as a breathing mark when the Antiphon is repeated.

a pause will sometimes have to be made in order to take breath.

Attention to this point, the management of the breath, cannot be too much insisted on, because if we do not draw breath where we ought, we shall be obliged to do so where we ought not, and thus produce ludicrous effects.

CHAPTER 5TH.

THE VOICE.

I. The theoretical knowledge absolutely requisite for a singer of Plain-Chant is neither very extensive nor burthensome, as the preceding chapters testify.

But the art of singing, or the art of playing upon the most exquisite musical instrument that can be conceived, the human voice, is not so generally understood, or so easily acquired. For it should be known "that with the organ of the voice, we may not only produce a pleasing tone and melody to charm the ear, but more than that, we can coin the musical sounds into articulate speech, that may be appreciated by the understanding; and still more than this, we can throw into our performance feeling, that will reach the heart, and make others feel as we feel." [1])

To fully acquire the art of singing, and the correct management of the voice, a competent master is necessary, and constant practice of solfeggios &c. However a few theoretical rules may be here given, which if carefully applied will render material service.

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[1]) Parish Choir. Vol. II. Page 43. Article "Village Lectures on Psalmody."

Observation. The human voice may be said to belong to that class of musical instruments called reeds, in which a current of air is employed to throw a tongue, or the edges of a membrane into vibration. Take for example a trumpet.[1]) The reed, or vibrating portion of the trumpet, is formed by the lips of the player, which are tightly pressed against the mouth-piece of the instrument, and formed into a narrow slit; through which slit the air is blown from the mouth, setting its edges in vibration in its course. The tube of the trumpet only serves to modify and give character to the sounds generated by the lips; — and the sound which they produce is raised in pitch by narrowing and shortening the aperture between them, or by increasing the tension of the edges of the slit. Now just such an instrument is the human voice. It consists of four parts, which we will arrange in the order in which they exist, placed one over another; — thus:

Mouth
(a cavity to modify and vary the character of the sounds as the tube in the trumpet),

Reed
(whose vibration produces sound),

Windpipe
(to convey a current of air to the reed),

Bellows or wind chest
(to hold air, and force it through the windpipe).

To commence with the lowermost part. In the wind-chest, — commonly called the lungs, we have a provision for three things, — viz: *first,* for holding a good supply

[1]) Though we select a trumpet as an example of a reed, we are aware that it is not classed amongst reed instruments, but the manner of blowing it is quite similar to the manner in which a reed is set in vibration.

of air, i. e. breath; *secondly,* for sending it upwards with proper force; and *thirdly* for the chest itself to act as a sounding-board to the voice, and make it reverberate more loudly. The next part of the apparatus is the windpipe, or air-tube, a thing of beautiful mechanism, elastic, so that it can be made longer or shorter, and furnished moreover with a contrivance for increasing or decreasing its diameter. Immediately above the windpipe we meet the reed, called by anatomists the larynx, or organ of the voice. Its framework is composed of five principal cartilages, which are capable of being moved on each other in various directions by muscles, so as to act upon two elastic cords, or little strings of highly elastic tissue, one on either side, passing from the front to the back of the tube, and enveloped by the membrane which lines it.

They are called the vocal ligaments, or vocal cords and it is only this portion of the *larynx,* which forms the reed, generating the voice. The aperture between these little strings, allowing the air to pass from the lungs, is called the glottis. It opens into a small cavity which serves all the purpose of the mouth piece of a trumpet, giving the little strings room to vibrate freely; and this cavity is terminated above by another pair of cords or strings, not quite so elastic, and more apart from each other than the inferior pair. They are called by anatomists the false vocal cords, but have no share whatever in the production of the voice.

Now when we are merely breathing quietly, these true vocal cords lie back, and do not interrupt the current of air that is always passing upwards and downwards between them; but when we begin to speak, and still more when we begin to sing, these vocal cords are brought near together, so as to narrow the air passage or *glottis* into a *slit;* they are tightened by the action of the surrounding muscles; and the air breathed upwards from the lungs, being obstructed by this narrow slit, throws the edges of it into vibration, and this vibration we recognise as the human voice.

The other portions of the throat and mouth, the uvula, the palate, the walls of the mouth, the tongue, the teeth and the lips do good service in modifying and improving

the quality of the tone, and are essential for articulation; but the voice itself is produced by the simple but beautiful mechanism which we have just attempted to describe. The strength or power of a voice depends not only on the dimensions or muscular activity of the *larynx* but much more on the easy working of the lungs and breathing organs; whilst the cavities of the mouth and nose also contribute to its resonance. The acuteness or gravity of a voice is regulated by the size of the *larynx,* which is larger and wider in deep voices. The good quality of the voice, depends on the symmetrical, well-arched construction of the organs that serve to produce it; and its flexibility on the general healthiness of the *larynx* and elasticity of its muscles.

1) To sing with power we must have a copious supply of air — breath — always ready at hand. The chest and the muscles below it should be kept permanently expanded, and guarded against all weakening influences. The drawing in of the breath should be quick, the breathing it forth slow and without violence. The throat should not be tightely muffled, the head erect, not thrown back nor yet bent forward. Constant singing in a sitting position injures the voice.

2) A full, clear metallic tone, depends principally on good physical organization, nevertheless, a dull-toned voice may be much improved, by a judicious management of the breath.

3) The so-called guttural tone, or singing from the upper part of the throat, arises from the tongue being drawn upwards and backwards; or from the voice being exercised too soon, and too vehemently on the higher notes of the scale; in either case, the current of air proceeding from the lungs does not pass out freely through the opening of the mouth, but is retained in the roof or cavities thereof.

4) In low notes many persons violently press down the *larynx,* so that the air passage, or *glottis* sensibly

quivers, and produces what the Germans call Gurgelton. Facility in low notes depends exclusively on the greater diameter of the *larynx*. No one should try to sing them if he cannot do so with ease, nor needlessly force the available tones of his voice; otherwise harshness of voice, and serious detriment to its metallic *timbre*, power and firmness, will be the undesirable results.

5) The closing up of the nostrils gives the voice a peculiar *twang*, called the Nasal sound; although the fault, is *not* that we then sing *through* the nose, but that the *nasal* exit for the voice is closed up.

6) To open the mouth too widely is another fault. On the other hand the mouth should be well open and freely open; just so much as to allow the index-finger, or at most the thumb to fit between the two rows of teeth.

7) The use of the head voice (Falsetto) is very fatiguing, and if continued for any length of time injures the voice organs. The chest voice is the most natural, and sufficiently extensive in its compass.

Observation. The average compass of the voice is two octaves, 15 notes, but in different parts of the scale in different persons; neither are those 15 notes on any one voice equal in quality or power. In the average voices of men there is a middle or mean compass, of about 8 notes, which come easily, and can be sung and rolled out round and clear; above these follow closely the high notes, which require a greater effort and more breathing power, and sound sharp and shrill; under the middle voice come the low notes which are deep and proportionately toneless (*klanglos*), except with deep *contralti* and *bassi profondi*. In men's voices we often meet with instances, where when the voice has been raised to a certain height, at which it is felt that the production of tone requires considerable effort, a change suddenly occurs; and they can go on with less effort producing a new and higher series of notes, of new and peculiar character. This is called falsetto or head voice, in contradistinction to the natural chest voice.

By these appellations however we are not to understand that one kind of tone is produced in the chest and the other in the head. Both kinds are produced by the reed; the difference being that in the fuller notes of the chest voice, the whole substance which bounds the slit vibrates; while it is only the thinnest possible edge that vibrates in the falsetto. These falsetto notes are very unlike the chest notes either in power or quality; if uncultivated they sound wailingly and effeminate, and it is only by constant culture they can be brought to resemble in strength or character the other tones of the voice, so that the use of it is not to be encouraged. These different stages of the compass of average voices are called Registers, Chest, Middle, and Falsetto Register respectively; and great attention should be paid to the producing of those notes where the transition from one register of the voice to another occurs, so as to render this transition as easy as possible and equalize the voice throughout its entire compass.

8) The progression of two notes must be so accomplished, that one can be clearly distinguished from the other, and yet no gap or break appear between them. This is called *portando la voce.* The immediate progression of several notes presupposes a proportionate and judicious supply of breath. To begin the progression gently, and then with increasing power continue up to the natural degree of strength, and on the return or descending journey allow the voice gradually to cease sounding, strengthens and consolidates the voice, and endows it with the desirable facility of singing loud or soft, *piano* or *forte* on each degree of the natural high or low register.

9) In singing two notes successively (especially if it be a distant interval) according to the method so-called of *"Portamento di voce;"* that horribly bad habit of *sliding* through all or most of the intervening tones should be carefully avoided. Affectation and vulgar mannerisms are easily detected in this method of singing. Good singing

demands a certain mobility and elasticity of Tone, but this is very different from the sliding or howling we have just adverted to.

10) When the voice commences to change or crack, (in boys) all attempts at singing must be laid aside for at least two years, and then only by degrees, and cantiously a few exercises in the new voice may be essayed, until the organ of the voice gets strong and attains a sufficient degree of firmness. "The old fasioned notion that from Soprani come Bass voices, and from Alti, Tenors, has already produced a multitude of harsh rough Basses, and disagreeable Tenors." [1])

Observation. The voices of boys resemble very nearly those of women, but in males a remarkable change takes place at puberty, when the voice is said to crack. The change from the shrill treble of the boy, to the fuller and rounder tone of the man is sometimes perfected almost suddenly; but in most cases it is for sometime in progress, wavering between the two extremes, deep and manly during quiet enunciation, but when any exertion is used, suddenly starting up again to the shrill tones of boyhood. This change occurs generally about the 16th or 17th year, sometimes earlier; and many are of opinion that boys so affected should abstain from singing for two or more years. Certain it is that the greatest precaution should be adopted, if the voice is to be preserved.

11) By continued exercise a very weak voice may be strengthened, and a limited compass or uncertain intonation be extended and secured. Easy and judicious vocal exercises if they be practised daily, build up the voice organs, and give them flexibility, persistance and power. "Men's throats are like fire-arms; they are good and useful as long as they are kept polished; otherwise they become rusty." [2])

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[1]) A. B. Marx. Die Musik des 19. Jahrhunderts.
[2]) Mattheson in his Patriot. Hamburgh 1728. Page 84.

12) With regard to the care of the voice, it may be observed. 1st. When singing. Any voice is improved by moderate and well ordered energy, and weakened by irregular singing, and too much forcing. You should never sing so as to be completely fatigued. Those notes which require an effort should be touched very seldom. One should never sing when in a great heat, or after much fatigue, nor immediately after eating, nor in an overheated or too cold apartment. Should the voice organs be unhealthy, or suffering from inflammation, catarrh, or cough &c.; then the person so affected should not attempt to sing. The same remark applies to boys when their voices commence to change.

2nd. When not singing. We should be always moderate in eating and drinking; excess in the last mentioned particular is very injurious to the voice; avoid fatty meats, oily substances, all strong spirituous drinks, and pungent spices. Too much snuff-taking leaves it *toneless* and without resonance. The singer should be warmly clothed, yet not overclad, and avoid great extremes of temperature. Draughts of cold air, North and East winds injuriously affect the voice. Playing wind instruments, should be avoided. They tighten the chest, and rob the voice of a great part of its power.

CHAPTER 6TH.

VOCALIZATION. — ARTICULATION.

I. Take a tuning fork; make it vibrate by a gentle tap; then press the end firmly against a table, against a whole pane of glass, against a cracked pane, against a book, in succession. Notice that the tone derives a difference in character from each of these substances

which it sets vibrating along with it. This experiment will suffice to show that the quality, (or as it is technically called the *timbre*) of the voice, is modified and varied by every change in the shape, size, quality, and degree of elasticity of those parts which are connected with it, and which vibrate along with it. So that we cannot make any alteration whatever in the mouth or features without producing some corresponding change in the voice.[1]) But pure tone must be formed in the *larynx,* and not in the upper parts of the throat, as is too commonly done. To acquire purity and steadiness of tone, vocalization is absolutely necessary, and constant exercise in the same; i. e. sounding up and down the notes of the diatonic scale, to each of the five vowels A. E. I. O. U. The first and most important exercise in vocalization is to produce the vowel A *clear* and *steady* on each degree of the scale. Stand upright, with the head held up in an easy attitude; — fill the lungs; — let the jaw drop, and the tongue lie as flat and motionless as possible. Keep the lips away from the teeth, and the corners of the mouth open. Then vocalize; i. e. sound the vowel A; — (pronounced ah as in *Father, charm,* and such words). The mouth should be moderately open, not too much so, which would have the effect of throwing the tongue too much forward, and thereby depriving the *larynx* of that support to its muscles, which is naturally given by the back of the tongue being held against it, and the tone losing firmness, becomes cracked and tremulous. All the notes of the scale should be sounded to this vowel; being careful to breathe after each note, and not to change the posture of the body nor move the features, lips, or jaws, in the least. The only parts

[1]) Of course the natural form or shape of the mouth will modify the tone.

that are to move, are the edges of the vocal aperture, and other parts in the *larynx,* which gradually become tighter and tighter, as the sound rises in pitch. This exercise should be frequently employed as it ensures the production of pure tone. "By this open vowel," writes Herr Nauenburgh "the position of the mouth and tongue is at once regulated, the tone comes out instantaneously, without foreign admixture, and strikes on the right place in the cavity of the mouth." [1]) It is the most easily produced, and the parent of all the other vowel sounds; the other vowel sounds being produced in fact, by making the mouth more narrow than it is whilst A is being uttered.

Then for the 2nd vowel, bring the lips together into a transverse slit, and let the tip of the tongue touch the *base* of the under row of teeth, and you produce the sound of E: — pronounced as *a* in *baby,* or *fate.* Go up and down on this vowel, as when sounding A; here again being careful to preserve the positions of the mouth and features once they are fixed. In Exercise No 3, you contract the transverse slit of the lips still more, and let the tip of the tongue touch, no longer the *base,* but the upper *edge* of the same under row of teeth, and you produce I; pronounced as *ee* in *Bee.* This vowel in the upper notes of the scale easily becomes shrill and piercing (*spitz*). [2])

For No 4 you bring the mouth into a decided oval shape, with the lips braced, resembling the shape of the vowel itself O; and you sound O. Practice on the vowel O, enriches the tone, and throws the voice forward. Lastly, contract the aperture of the lips rather

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[1]) *"Daily Sing-Studies for all Voices." Breitkopf & Hartel, Leipsic.*

[2]) In sounding the lower notes to this vowel, more tone is procured by allowing the tongue to assume a concave form like the hollow of a spoon.

more, diminish their tension by raising the lower jaw slightly, push them forward and then open, and you have the 5th vowel U, sounded as double *oo* in *goose*.

Observation. We here give the simple vowel sound. The *english* method of sounding this vowel, as in *you,* is *diphthongal*, and may be divided, if sounded slowly, into *e-u.* The simple sound as in *soon,* is much preferable, in Latin universally adopted, (if we except perhaps France) and one that will tend to eliminate that vulgarity in pronunciation, with which our ears are painfully familiarized.

In vocalizing therefore, A is the parent sound, most naturally and most easily produced. E and I are found by contracting the aperture of the mouth transversely: O and U, by contracting it circularly. In each of these cases however there is one and the same sound produced in the *larynx;* it only becomes altered in its passage out of the mouth. This can be proved by sounding the five vowels, one after the other, and without taking breath; which may be best done in the following order: I. E. A. O. U. In this experiment the *throat* remains unaltered whilst the *mouth* changes its shape. When singing up or down the scale to any one vowel, the *mouth* remains unaltered, whilst the *throat* keeps moving, tightening or relaxing according as we ascend or descend the scale.[1])

Double vowels such as a-i, a-u, e-i, e-u; ae, oe &c., are sometimes sounded separately, and sometimes together. (See, next Chap.) In the latter case they are called Diphthongs and then the last vowel is *slurred,* and the stress laid on the first. Exercises on singing the Diphthongs should therefore be resorted to, in order to enable the voice to sing them in an easy flowing

[1]) *Padre Martini Vol. 3. Page 432. quoting from Vossius says "esser vasta e sonora la vocale A, grave ed elegante l'E, debole l'I, vasta la lettera O, e con qualche ragione magnifica; le due vocali I e U si fanno di per se stesse conoscere, oscure, e di suon bujo."*

manner. Before quitting the subject of vowel sounds, it becomes most necessary to caution students at the outset against the pernicious habit of aspirating vowels; i. e. putting an *h* before them. Nothing can be more barbarous than when singing *Amen* to a group of notes, to sing it as if it were written *A-me-hen.*

II. The sounds of articulate speech, are, as all must know, divided into vowels, and consonants. Vowels are the *open* sounds, and produced as we have just seen, when the mouth is *open* more or less. Consonants are produced by interrupting the *vowel* sounds, at some part or other of their passage outwards. Vowel sounds therefore may be sustained as long as you like, as long as your breath holds out; consonants on the contrary, should be pronounced *decidedly and clearly,* but as *quickly* as possible. Therefore when singing, never *dwell* upon a consonant; — *sing* the *vowel, dwell* on *it,* and *bite it off,* as it were, with the consonant. It is only that tone which proceeds straight outwards from the throat, which is at all musical. Such is the tone of the vowels. Those sounds, on the contrary, which are produced by closing any part of the mouth, (as in the case of consonants, which are mere interruptions to tone,) are *unmusical.* They are hissings, or explosions, or vibrations of the tongue, necessary enough to separate the vowels one from another, but in themselves destitute of musical quality, and most unpleasant to the ear. Therefore again, when singing any syllable to any note, and especially any long note, single out the vowel, and sing on *it.* Let the consonant be heard, by all means, at the beginning or at the end as the case may be, but do not *dwell* on it. Too often we hear the word *Kyrie* sung, as if it were written *Ky-ur-ri-e;* and *Miserere*, as if it were *Mi-se-re-ir-re.* Another bad habit is that of putting a consonant where it does not exist,

or where there is no need whatever for it. Thus we sometimes hear *namavit,* for *amavit; mmater* for *mater; nregi* for *regi;* and more commonly still, *noremus,* or *gnoremus* for *oremus.* In a language so rich in vowels as the Latin language, and thereby so well adapted for singing, it is only increasing the difficulties of the voice to be adding on consonants where even *orthography* forbids them.

Again each word of the text must be clearly and distinctly enunciated. No syllables should be glided over, nor should final syllables be tacked on to the next word, as for example, *e tin sæcula,* for *et in sæcula; Kyrieleison,* for *Kyrie eleison.* Whenever there is a comma, observe it; in other cases pronounce the final consonant clearly, and make the slightest possible, almost an imperceptible break in the tone, before the next vowel. For the third time let it be stated; — Sing the vowel, let the consonant just be heard. So that in the word *Sanctus,* the first syllable of which is usually sung to a long note even in modern music, let that first syllable be *Sa-* and the second, *-nctus;* and not *San-ctus,* or still worse *Sang-tus.*

From the articulation of syllables to the articulation of complete words or phrases of a sentence, the transition is not difficult. All that need be remembered is to manage the breath well, to adapt the power of the voice to the dimensions of the building in which it is to be heard, and to utter the words distinctly. He is a good speaker who declaims well, who has a distinct utterance, speaking slowly and with a clear voice, distinguishing the important from the less important passages of his speech, and knowing when to raise or lower his voice, so as to bring out the sense and meaning of his words and phrases. We have said it already, at least in equivalent terms; — that *Word* and *Tone* are related. The *Word* puts meaning into the *Tone,* and the *Tone* throws

warmth and life into the *Word*. *Music* is the language of the *feelings*, as *words* are the language of the *understanding*.

CHAPTER 7TH.

PRONUNCIATION (of Latin). — ACCENTUATION.

I. The Latin language has the vowels *a, e, i, o, u* (*v*), (*y*); and the Diphthongs *ae, oe, au* and *eu*. A has always the one sound *Pâter*, as *a* in the English word *father*. E is pronounced as *a* in *gate* or *say* when before a, i, o and u; before consonants in general as *e* in *met*. I and Y are prononuced as *ee* in *seen*. O as *o* in *no*, and U under all circumstances, and in all cases, as *oo* in *goose*. The vowel *y* is taken from the Greek alphabet and found in such words as *Kyrie, hyssópo, Bábylon, bútyrum, coenomyia* and sounded as I. The Diphthongs *ae* and *oe*, as in *sae-cu-lum, coe-lum*, are pronounced as the vowel E itself, i. e. as *a* in the English word *say*. The Diphthong *eu* is only met with in the words *heu, eheu, ceu, seu, neu, neuter* and *neutiquam*, and the Greek words *Eu-ge* and *Euphrates*, and then the first vowel is made the more prominent. But in all other words as *De-us, me-us, re-us, o-le-um, fer-re-us*, the two vowels are sounded apart. Ei is a Diphthong in the word *hei*, in all other words, the vowels are sounded separately, therefore *elé-ison, de-inde, dé-itas, di-é-i;* ui is a diphthong in *huic* and *cui*, in which the stress is laid on the first vowel and the second slurred. They should never be pronounced as the English words *pike* or *sky*. Those vowels are separate in *Spi-rí-tu-i, gé-nu-i, vó-lu-i &c.* *Au* is always a Diphthong, and to be pronounced as *ou* in the English word *house*. Sometimes when the vowels

should be sounded separately, this is indicated by two little dots placed over the last vowel, called *puncta diareseos*, which distinguish them from other words of identical spelling; thus *aër, aëris* (to distinguish it from *aeris*), *Israël.*[1]) *V, v* in early Latin is often written for *U;* as in *vnvm* for *unum;* and is then pronounced of course as the vowel *U:* but when used as a consonant in such words as *veritas, vox, silva &c.* it is pronounced as our English *v* in *voice.* The Consonants are b, c, d, f, g, h, (k), l, m, n,[2]) p, q, r, s, t, x, (z); and for them the general rule is: Pronounce them as they are written. The exceptions are 1st with regard to the letter *c.*[3]) *C* before *e, i, y, ae, oe* and *eu,* should be pronounced as *ch* in *cheese* or *child;* before other vowels and all consonants as *k.* Therefore the words *ce-drus, ci-bá-vit, Cy-re-ne, cae-sus, coe-lum, ceu,* should be sounded as if written *tsche-drus, tschi-ba-vit* &c. When however *c* comes before *h* itself, it is pronounced as *k,* e. g. *chirotheca* will be *kirotheca. Sc* before the same

[1]) In this word Israel, and in all such words not of Latin origin, the *puncta diareseos*, are deemed superfluous, and are consequently omitted. To this class belong the Hebrew names, *Mi-sa-el, Gelbo-e, Ephra-im* &c.

[2]) These are three consonants (*l, m, n*) that singers have most reason to be careful of; for there is a great tendency to prolong them, and if so the vowel is sacrificed, and the tone infallibly becomes nasal.

[3]) We prefer adopting the Italian pronunciation of the Latin for many reasons; 1st because it is the pronunciation adopted at the fountain head, Rome; 2nd because it is spreading very rapidly, and in England and the United States is all but universal; lastly, because it is more musical. The soft *c* before *e* and *i*, is decidedly better adapted for vocalization than the hissing consonant *s* into which *c* is converted in countries outside of Italy. The Germans affect a compromise and pronounce the *c* as an *z*, e. g. *zedrus, zibavit.* However the rules laid down here for the pronunciation of this letter, whether in its simple form or in composition, need not be adhered to by those accustomed to another pronunciation, except in so far as they may wish to promote uniformity. But we would be anxious to insist on the Italian pronunciation of U in all cases, and without exception, for it is a matter of the greatest importance in singing Latin.

vowels is sounded as *sh* in should; thus *descendit*, read as if *deshendit*. *Sch* is to be separated: *Pas-cha, s-chola*. *Xc*, before *e, i, y*, &c. is as *gsh* in *egg-shell:* thus *excelsis*, should be pronounced as if written *eggshélsis*. Double *cc*, before the vowels mentioned is pronounced as *tc*, e. g. *Ec-ce*, pronounced *Etsche*. The 2nd exception is with regard to the letter *j*, when used as a consonant in the words *Juda, Jerusalem, jam, juxta* &c. it is to be pronounced as *y* in the word *you;* or indeed we may say it is still to be considered as the same vowel *i*, only written in that lengthened form *j* before another vowel and when commencing a syllable. Therefore the words shall be *Yuda, Yerusalem, Yesus* &c. *G* is always soft before *e* and *i* as *ge-nu-i*. *K* is usually sounded as hard *c*. *X* and *Z* are double consonants, and to be treated as *cs* and *ds*. *Z* occurs only in foreign words.

When a vowel follows the syllable *ti*, this syllable is to be pronounced as if *zi* e. g. *o-ti-um, gra-ti-as, justi-ti-a*, are equal to, *o-zi-um, gra-zi(dsi)-as, yu-sti-zi-a*. Except from this rule foreign names such as *Aegypti-i*, and when another *t, s* or *x* comes immediately before this syllable; therefore, *ostium, mixtio*. *Qu, gu* and *su*, are sounded as *kw, gw* and *sw*, when they form one syllable with the following vowel; thus, *quan-do, sanguis, sua-vis;* but when they form a distinct syllable as in *su-um*, they are pronounced according to the rules already given. *Sequutus* and *loquutus*, are but different ways of writing *secutus* and *locutus*, and are to be sounded accordingly.

When two vowels come together, one at the end of a word, and the other commencing the following word, we meet with the so-called *Hiatus*, or *break*. In Poetry, the rule is, *elide* the first vowel. In the Christmas Hymn for instance, *Jesu Redemptor*, whether reading or singing it, we must say, *antoriginem*, and not *ante originem*.

In the new official edition (*Ratisbon*) of the *Vesperal*, this is indicated by the sign ⁀ placed where the *hiatus* occurs. In the *Directorium chori* (same edition) page [42], *mille⁀angelorum = millangelorum*, or *supernæ⁀et = supernet.*[1]) In Prose however the rule laid down in the preceding chapter holds good; i. e. the final syllables of words must never be absorbed into the first syllable of the next word. Consequently it will be *Kyrie e-le-i-son*, and not *Kyrieleison.*[2]) Double vowels in the middle or beginning of words are to be uttered separately, thus *de-esse, e-le-emosyna, au-di-it, A-aron.*

The division of words into their constituent syllables is sufficiently indicated in the new liturgical books by *hyphens* placed between each syllable. However a few leading rules may be here given for general use: 1st. A consonant coming between two vowels, belongs to the latter vowel, as *pa-ter, lau-do.* 2nd. Consonants which commence a Latin or Greek word together, remain together when forming the inner syllable of a word; e. g. *pa-tris, e-sca, i-gnis, o-mnis, scri-ptus, pa-stor, ho-spes;* on the other hand *man-da-vit, San-ctus* (although in singing the *n* must not be allowed to interfere with the *a*) *re-dem-ptio.* Double consonants are pronounced separately; e. g. *pos-ses-si-ó-nem.* Compound words are divided into their component parts, *sus-ce-pit, tam-quam.*

II. The production of pure tone by vocalization, the correct articulation of vowels and consonants, and their real power or sound, may be called the *elements* of song; now we come to speak of the manner in which these elements should be put together to constitute good sing-

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[1]) In the Hymn "A Solis ortus" we have in the 6th strophe to sing *pastest* for *pastus est.*

[2]) This *insufficient* pronounciation of the word is unfortunately very common. Also the *le-i*, is made one syllable and pronounced as the English *lie*, which is wrong; the *e* and *i* should be sounded separately.

ing. It has been already pointed out in Chap. 4. that singing is not merely the mechanical utterance of words to a certain time; but an art, and a high art, because dealing with noble and exalted sentiments. We pointed out in that Chapter what a very important rôle is assigned to *rhythm* and *accent* in Gregorian Chant; and as a general rule we may lay down, that, in singing, the *natural accent* of syllables in words, of words in clauses, and of clauses in sentences ought to be preserved. But how are we to know this natural accent. In words of more than two syllables, the new Edition of the Ritual Books marks the *accented* syllable with a little stroke, thus, *ré-di-me.* So that we need only give rules for monosyllables, and dissyllables. Monosyllables are always accented. In dissyllables the accent falls (unless otherwise marked) on the first syllable; thus: *má-ter, hó-mo.* Hebrew names such as *Sion, Juda &c.* have the accent on the *last* syllable; and this is the reason why in the mediation of the Psalms, as we shall afterwards see, the voice is inflected upwards, as with monosyllables.

A complete dissertation on long and short syllables, their relations to each other in composition, and the difference between Quantity and Accent, would be out of place here. As a general rule however, it may be stated, that the syllable, which immediately follows an *accented* syllable, is shorter than the syllable next coming on. Thus in the word *hó-mi-nes; hó* is accented, *mi* is short, *nes* not quite so short. A vowel followed immediately by another vowel, is, as a rule, short; e. g. *proprio, omnia.* In the Recitation of Psalms, Lessons, Prayers &c. we should carefully distinguish the *reading* from the *musical* accent. In *reading,* all the rules for pronunciation, and accentuation should be faithfully adhered to. In *singing,* the voice must give still greater emphasis to the *accented* syllable, and the other syllables

should follow humbly and quietly in its train. A strong accentuation of the syllable *mi* in *hominibus,* demands preparatory voice power on the preceeding syllable *ho;* and *ni* and *bus* fall in respectively as weaker and less weak echoes. The accents of words of many syllables, take precedence of dissyllabic accents, and serve as it were the purpose of *distance* posts in the recitation. Even in English a continuous succession of monosyllables and dissyllables becomes tiresome. Let the text of the *Credo* serve as an example, where the weightest accents are laid on the syllables *Pa, ten, cto, Fi ge &c.* He who reads and accentuates well, and is gifted with a good voice and sufficient technical knowledge, *must* sing Gregorian effectively.

CHAPTER 8TH.

EXERCISES TO STRIKE THE NOTE.

Striking the note, or the strike in singing, means good Intonation;[1]) that is to say a facility of hitting the exact note of the scale you wish to sing, decidedly, in tune, and without any preparatory sliding up to it. The "good attack" as M. Fetis calls it; or "that vigorous shock of the glottis," as Garcia describes it, should become a habit of the singer. The voice should always have a bold decided opening, as well as a distinct close. Each note should be like a newly cut coin. Nothing can be more injurious to the good effect of singing than an uncertain, timid, groping for the note;

[1]) Tinctoris in his "Definitorium" writes: *"Intonatio est debita cantus inchoatio."*

or *sliding* up to a distant interval, and then only reaching it with exhausted breath, and out of tune. Intonation must be decided, and true. For this purpose regulate the pitch of the voice, according to the compass of the music to be sung. Choose neither too high nor too low a tone to commence with, but one that lies securely in the middle register of the voice. When a long recitation must be sung to the one note, let the pitch be a medium pitch, for if high, the voice becomes disagreeably shrill and strident, if low, inaudible.

An ear for music may be acquired or a defective ear considerably improved, by industrious practice of the simpler intervals, and with the assistance of an instrument, (Violin or Pianoforte).

We are said to sing flat when the voice falls a little from the true tone of the note; false when we differ a complete semitone from the note to be sung; and incorrectly when we strike a different note altogether from the one indicated.

The following exercises in the different intervals of the scale, may be practised on the vowel sounds, on the letters of the alphabet, on the syllables of Guido, or on words, and should be repeated again and again, until the student acquires steadiness and purity of Intonation.[1])

I.

d e f g a h c d c h a g f e d

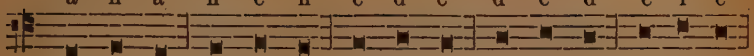
re mi fa sol la si ut re ut si la sol fa mi re

Be - á - tus vir qui ti - met Dó - mi - num, be - ne - di - cé - tur.

[1]) Quintillian says: *"Phonascis et oratoribus, necessaria est exercitatio qua omnia convalescunt."*

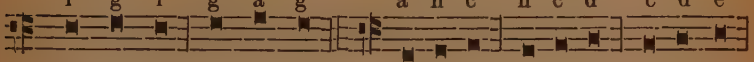
II. Seconds.

a h a h c h c d c d e d e f e



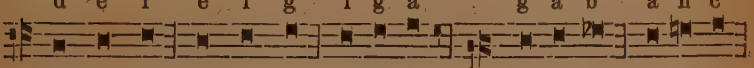
la si la si ut si ut re ut re mi re mi fa mi
Gló-ri-a, Ky-ri-e, ím-pi-us, vo-lún-tas, Dó-mi-nus,

f g f g a g a h c h c d c d e



fa sol fa sol la sol la si ut si ut re ut re mi
vín-cu-la, be-á-tus, sae-cu-lum, fér-re-us, Dó-mi-nus,

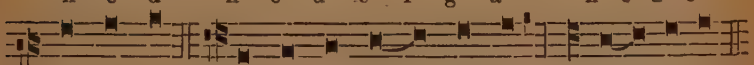
d e f e f g f g a g a b a h c



re mi fa mi fa sol fa sol la sol la sa sol si ut
ha-bé-mus, sí-de-ra, lau-dá-te, ló-que-re, Gá-briel,

III.

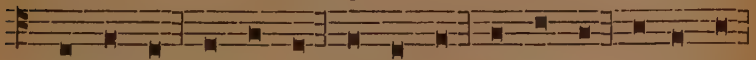
h c d h c d e f g a h c d e



si ut re si ut re mi fa sol la si ut re mi
An-ge-lus. Dí-li-gam te Dó-mi-ne in ae-tér-num.

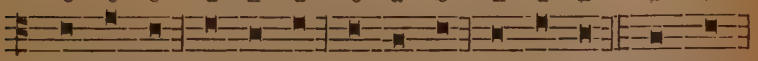
IV. Thirds.

e g e f a f g e g a c a h g h



mi sol mi fa la fa sol mi sol la ut la si sol si
Se-cún-dum, ex-cél-sis, lá-bi-a, pro-bá-sti, hó-mi-num,

c e c d h d c a c h d h a c

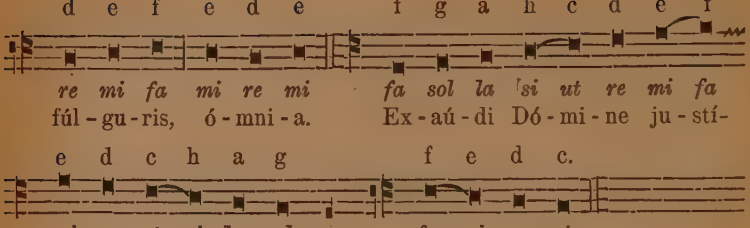


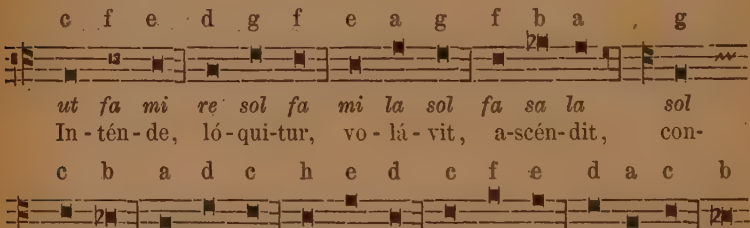
ut mi ut re si re ut la ut si re si la ut
fí-li-us, pú-ri-tas, Ma-rí-a, Sal-vá-tor. Sal-ve,

h g f a g e d f e c d h

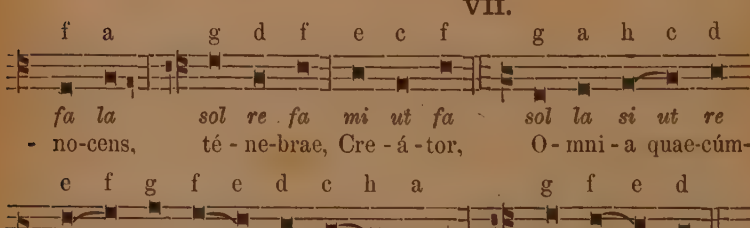
si sol fa la sol mi re fa mi ut re si
san-cta, pa-rens, De-us, po-tens, cle-mens, pi-a,

V.

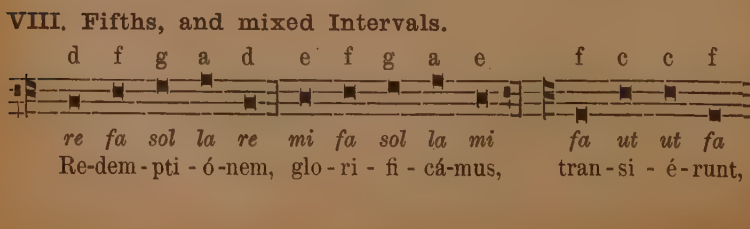
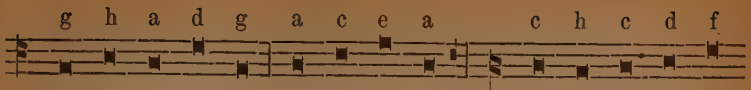

d e f e d e f g a h c d e f
re mi fa mi re mi fa sol la si ut re mi fa
fúl-gu-ris, ó-mni-a. Ex-aú-di Dó-mi-ne ju-stí-
e d c h a g f e d c.
mi re ut si la sol fa mi re ut.
- ti-am me-am, in-tén - - de Dó-mi-ne.

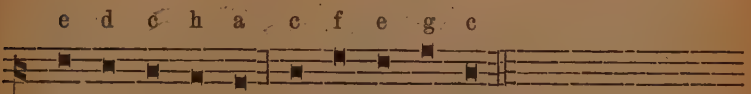
VI. Fourths.

c f e d g f e a g f b a g
ut fa mi re sol fa mi la sol fa sa la sol
In-tén-de, ló-qui-tur, vo-lá-vit, a-scén-dit, con-
c b a d c h e d c f e d a c b
ut sa la re ut si mi re ut fa mi re la ut sa
- spé-ctus, o-dé-runt, a-mí-cus, grá-ti-as, dé-bi-tum, ín-

VII.


f a g d f e c f g a h c d
fa la sol re fa mi ut fa sol la si ut re
- no-cens, té-ne-brae, Cre-á-tor, O-mni-a quae-cúm-
e f g f e d c h a g f e d
mi fa sol fa mi re ut si la sol fa mi re.
- que vó-lu-it fe-cit in coe-lo et in ter-ra.

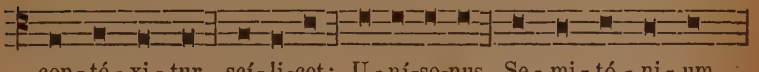
VIII. Fifths, and mixed Intervals.

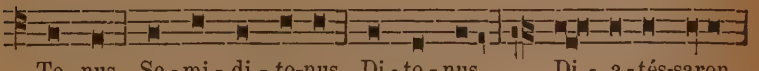




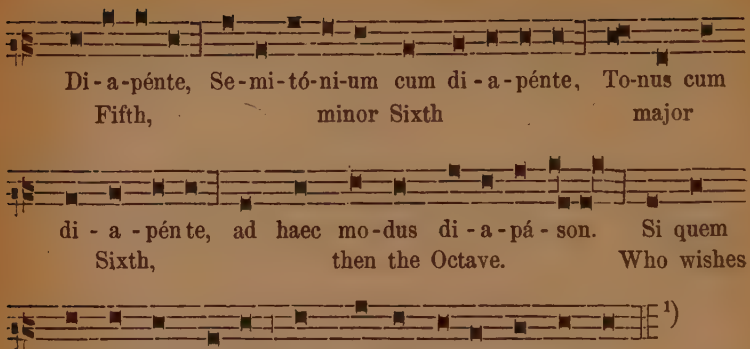
Observation. The best exercises for ear-improvement, recitation, pronunciation, and intervals, are as experience teaches, the Psalm-Tones; then, for beginners, the Anthems of the B. V. M. for the four seasons, as in the *Directorium Chori,* then the Chants of the Mass, (especially the *Credo*) in the *Ordinarium Missæ*, and *Graduale Romanum.*

Here we subjoin a setting of all the Intervals according to a quaint old form.[1])





[1]) In *Coussemacker, Script.* Tom. 111. pag. 425; also in 1st and 3d vol. several similar combinations are found. The example here given is also found in *Glarean* and *Gerbert.*


Di-a-pénte, Se-mi-tó-ni-um cum di-a-pénte, To-nus cum
Fifth, minor Sixth major
di-a-pénte, ad haec mo-dus di-a-pá-son. Si quem
Sixth, then the Octave. Who wishes
de-lé-ctat can-tus hos mo-dos es-se cog-nó-scat.
to enjoy song, must know these Intervals.

[1])

---

[1]) In *Coussemacker* the following sentence is also put to music in different Intervals. "Cumque tam paucis clausulis tota armonia formetur, utilissimum est, eas alte memoriæ commendare, nec prius ab hujus modi studio quiescere, donec vocum intervallis agnitis harmonia totius facillime queat comprehendere notitiam." In other words "practice a little, zealously and continuously, and you will learn to strike the notes securely."

PART II.

SCIENCE OF PLAIN-CHANT.

(SECTIO THEORETICA.)

CHAPTER 9TH.

THE CHURCH MODES OR TONES.

In Chapter 4th it was shown how all elementary musical sounds, proceed in a certain natural order; starting from any one sound, taken as first, and going to the eight or octave, which is but a repercussion of the first in a different pitch. So that there may be as many (*Diatonic*) scales, as there are different sounds in the scale itself; i. e. seven. Moreover each scale is divisible into two integral, constituent parts, a fifth and a fourth: — *diatessaron* and *diapente*. Now, when the sounds of any one of these seven scales; — thus divisible into fifths and fourths; — are so disposed in the course of a melody or musical phrase, that all of them, ascending or descending, bear a fixed relation to one *principal* or *fundamental sound;* the melody so constructed is said to be in a Church mode, or tone.[1]) Ugolinus

[1]) It cannot be too frequently or too clearly stated that there is a wide *essential* difference between the Church Modes or Gamuts, and the so-called Keys of modern music. In the seven scales of the Diatonic genus, the order of the tones and semitones, depends upon the first sound of the series; whereas in modern music, the different keys, major or minor, are but transpositions of the same progression of sounds, into a higher or lower pitch.

(died A. D. 1626) writes *"Tropus, tonus sive modus est quamplurium vocum ex diapente ac diatessaron ordinatis speciebus debite conjunctarum in acumine et gravitate distantium per arsin et thesin congrua neumarum forma constitutarum conveniens dispositio."* [1])

The *modality* or *tonality* of a scale depends upon the character of the pentachord and tetrachord; — *diapente* or *diatessaron;* — which it comprises, and this character is determined by the position of the *semitone.*

There are *four* combinations of fifths (*pentachords*), and *three* of fourths (*tetrachords*) to be distinguished. From D to a, and from a to e, we find the *mi-fa,* or *semitone* between the 2nd and 3d degree. From E to b♮, it comes between the 1st and 2nd degree; from F to c, between the 4th and 5th; and from G to d, and c to g, between the 3d and 4th. Similarly in the fourths, the *semitone* lies from A to D, and D to G, between the 2nd and 3d; from B♮ to E, and E to a, between the 1st and 2nd; and from C to F, and G to c between the 3d and 4th degrees.

The most ancient musical theorists speak of 8 modes only, which were constructed on the sounds represented by D, E, F, G; and so constructed that each scale had two methods of progression. 1st. The scales beginning with D, E, F, G and proceeding by a fifth, and then a fourth; called authentic.[2]) 2nd. When the fourth

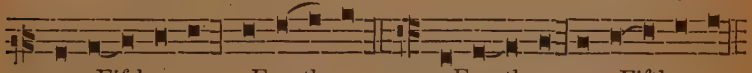
[1]) We already alluded to the various significations of the word tone in Church Music. Here it signifies a *scale* or *gamut* or *system of sounds.* However the correct Latin name was *modus,* in contradistinction to *tonus,* denoting certam *fixed forms* of the mode such as the Psalm-tunes. This was customary up to the 15th century. The notions were altered, so that, e. g. in Tinctoris the word *modus* designated the *time* notation of a chant, and *tonus* the key or scale on which the chant was constructed. *Toni* also indicate the 8 fixed forms of the Psalm tunes, Gloria Patri &c. and *modi* the keys or gamuts of the antiphonal chants.

[2]) *αὐθεντης*, principal, original, because they furnish the fundamental tone of the other modes. They were also called Ambrosian, because these alone were used by St. Ambrose (A. D. 397) in his Liturgy.

instead of being uppermost as in the authentic scales is placed under the fifth; whereby the compass is altered, and the fundamental tone becomes the *fourth* in this new octave series; though still fundamental. Such scales or modes are called plagal.[1])

Synopsis of the 8 Modes.

I. Modus authenticus. D E F G a a h c d



Fifth. Fourth.

II. Modus plagalis. A H C D D E F G a

Fourth. Fifth.

III. Modus authent. E F G a h h c d e

Fifth. Fourth.

IV. Modus plagal. H C D E E F G a h

Fourth. Fifth.

V. Modus authent. F G a h c c d e f

Fifth. Fourth.

VI. Modus plagal. C D E F F G a h c

Fourth. Fifth.

VII. Modus authent. G a h c d d e f g

Fifth. Fourth.

VIII. Modus plagal. D E F G G a h c d

Fourth. Fifth.

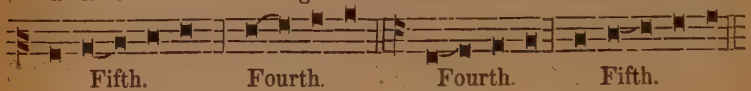
After the 12th century the Gregorian system of scales was extended still further, and modes authentic and plagal were constructed on *a*, *b*♮ and *c*,[2]) divided

[1]) πλάγιοι, *obliqui*, *laterales*, or collateral modes; also called *discipuli*, or pupils, in contradistinction to the authentic called *magistri*.

[2]) Glareanus (1488-1563) in his *Dodecachordon* treats of 12 modes. The scale forsooth in which the *diminished fifth* or *tritone* (b♮-f, f-b♮) occurred, was not usually employed for the construction of chants or melodies, and hence it comes that, what are *theoretically* the 13th and 14th modes, are counted *practically* as 11th and 12th.

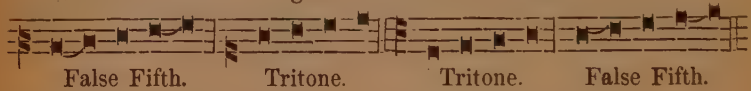
in the same manner into fifths and fourths. So that in this extension, or increasing of the number of scales or modes, the principle was not altered.

IX. Modus authent. a h c d e e f g a *X. Modus plagal.* E F G a a h c d e



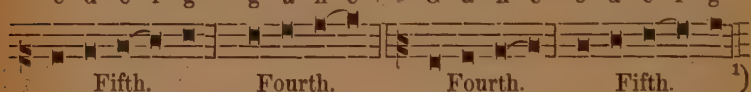
Fifth. Fourth. Fourth. Fifth.

XI. Modus authent. h c d e f f g a h *XII. Modus plagal.* F G a h h c d e f



False Fifth. Tritone. Tritone. False Fifth.

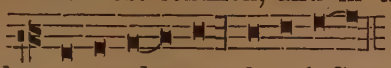
XIII. Modus authent. c d e f g g a h c *XIV. Modus plagal.* G a h c c d e f g



Fifth. Fourth. Fourth. Fifth. [1])

On closer examination we find that the 9th mode, over steps the boundaries or compass of Gregorian song, extending to $\overline{g}$ (commencing a 3d octave); therefore it is but seldom and thus used. After the 12th century the 10th mode was frequently employed. The 11th and 12th have in their respective fifths, *two* semitones, and in their fourths, *not even one;* and were therefore adopted only in a few melodic forms, where these false relations

[1]) The well known decision of Charlemagne *"octo toni sufficere videntur;" "eight tones appear to be sufficient:"* shows 1st that even in his time attempts were made to increase the number of the Gregorian gamuts or systems; but secondly, that reference is made to peculiar fixed intonations of the Psalms, *"toni psalmorum;"* for at that time it would appear that a distinction was drawn between *tonus* and *modus.* Jerome of Moravia at all events in the 13th century charges Guido, with having used the words *tonus* and *modus* carelessly and without discrimination. See Coussemaker Tom. I. page 74 &c. In modern usage, the terms are convertible and we use the word *Tone* not only to indicate the Psalm tunes, but also the *modes* of the Antiphons, Introits, Responsories &c. and write over them *Tonus I., Tonus II.* &c.

of the fifth and fourth could be easily avoided. The 13th mode has become most common, and in the lower octave runs thus  ; corresponding exactly with our modern scale of C major. The 14th mode because of its similarity with the 7th, is scarcely ever to be met with. For practical purposes therefore we may reckon only the 9th, 10th and 13th in addition to the eight original modes.

CHAPTER 10TH.

NAMES AND CLASSIFICATIONS OF THE CHURCH TONES.

Henceforth we will call the Church scales: Tones. I. The eight (14) Church tones, are as we have said divided into two classes, authentic and plagal. Numerically arranged they are called *primus, secundus, tertius, quartus* &c. i. e. *first, second, third, fourth.* The superadded Grecian appellations, which have been universally employed since Glarean's time (A. D. 1563), were familiar to the earliest writers, and differ but little from the titles used by *Jerome of Moravia, John de Muris, Ugolinus* &c. They are as follows.

Modi authentici. Modi plagales.

I. Dorius. III. Phrygius. II. Hypodorius.[1]) *IV. Hypophrygius. V. Lydius. VII. Mixolyd. VI. Hypolydius. VIII. Hypomixolyd. IX. Äolius.* (*XI. Hyperäol.*) *X. Hypoäolius.* (*XII. Hyperphryg.*) (*XIII.*) *XI. Jonicus.* (*XIV.*) *XII. Hypoionicus.*[2])

[1]) ὑπο, *under,* because the fourth in plagal-scales comes *under* the fundamental tone, or *tonic.*

[2]) Some of the old writers considered the numbering of the modes as 1st, 2nd, 3d &c. incorrect; and preferred calling them; *protus authentus, plagius protus,* or scale of *re authentic,* scale of *re plagal* &c. In the treatises on Music attributed to St. Bernard, we find the systems or scales called *maneriæ.*

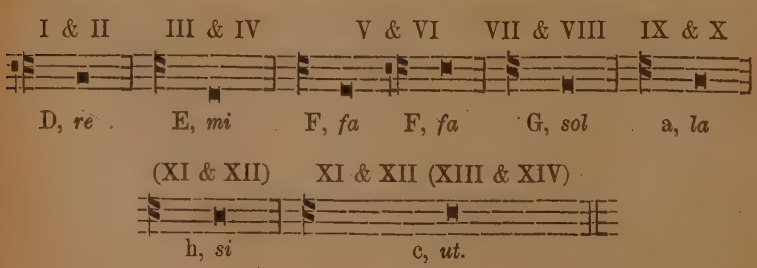
II. On comparing the *authentic* with the *plagal,* (by looking at the *synopsis* already given) we find the following differences.

1) The authentic have the *fifth* below, and the *fourth* above. In the Plagal modes the *fourth* is below, and the *fifth* above. Both *fourths* and *fifths* are alike in each *pair* of modes, but their relative position different.

2) The authentic mode and its corresponding plagal together have a *compass* (*ambitus*) or *range* of *eleven* notes, of which *five* are common to both, and *three* not common.

3) The 1st and 8th; 2nd and 9th; 3d and 10th; 4th and (11th); 5th and (12th); 6th and 11th (13th); 7th and 12th (14th) have exactly similar scales, but by reason of the different position of the semitone, and of the fourths and fifths, they are easily distinguishable. In the 1st, 3d, 5th, 7th, 9th (11th) and 11th (13th) the fourth *follows the fifth.* In the Tones marked with *even* numbers, i. e. the *plagal,* the fifth *follows the fourth.*

4) The first note of each authentic and its corresponding plagal scale, is called the fundamental note (*tonus fundamentalis*), or *Tonica,* because the melody is built up and constructed upon it. It is also, and more commonly called the Final, *finalis*, because every authentic and plagal melody when regular, ends with it. The Finals therefore, as we shall call them, or *fundamental notes* of each tone, are as follows:



So that there are *fourteen* (12) tones, and but *seven* finals; each authentic tone and its relative plagal, being constructed on the *same final.* In the plagal scales, the final comes *fourth* in the series, in the authentic scales it is *first.* A Tone is said to be regular (*regularis*), when the phrase or melody closes with its regular final; if it end on any other note it is called irregular, *irregularis.*

These irregular finals are also called Confinal notes, and are often met with in the endings of Psalm tunes, and in the divisions or sections of Responsories, Graduals and Tracts.

5) The range or compass of the authentic and plagal *modi,* and the peculiar relations of each note of these different octave species when actually employed, give rise to another classification.

The Tone for instance is called:

1. Perfect, *Tonus perfectus,* if, in authentic modes, the melody ranges to the *octave:* or — in plagal modes, to the *fifth* above and the *fourth* below the final. Examples: the Communio *"Ecce Virgo,"* page 11; Introit *"Miserebitur,"* p. 427; Offertorium *"Benedictus es,"* p. 72 of the Octavo official edition of the *Graduale Romanum* (Ratisbon 1870). Here the rule is borne out: *"Omnis cantilenæ legalis ascensus et descensus per diapason construitur."* [1])

2. Imperfect, *Tonus imperfectus,* when in authentic tones, the *octave* from the final is not reached, or in plagal tones the fourth *below* the final. The Antiphons, especially of the small canonical hours, the Lamentations of Holy Week (VI. Toni), and several smaller

[1]) Gerbert, Script. Tom. II. p. 58.

forms of chant, such as the Intonations of the Psalms, (which however, are made *perfect* by the Antiphon to which they are united), belong to this class.

3. More than perfect, or superfluous (*Tonus plusquamperfectus* or *superabundans*), when the authentic mode contains a note *below* its final, or *above* its octave; or when the plagal mode ranges *downwards* more than a fourth from its final.

4. Mixed (*Tonus mixtus*), when the natural range, (*ambitus*) of a mode, is exceeded by more than one note, so that the authentic and its corresponding plagal may be said to run into one another, of this we have examples in the *Te Deum,* in the Sequences *Lauda Sion, Dies Iræ, Veni Sancte Spiritus* &c. In case the plagal Tone preponderates, it is specially marked in the new (Ratisbon) editions of the Ritual Books: e.g. page 328 of the *Graduale* (8vo): we have the Offertory *"Oravi"* Ton. IV. and III.; page 437 Gradual: *"Vindica Domine"* Ton. VI. and V.

5. The Tone is called *communis perfectus,* if the *authentic* tone ranges to the fourth *below* the final (and thereby becomes *plagal*) or the *plagal* to the octave *above* the final (and so becomes *authentic*). The melody, then comprises the *eleven notes* of the authentic and its plagal united. We have an example of this in the Easter Sequence *"Victimæ Paschali"* page 232, and in the Antiphon *"Cum appropinquaret"* for the Procession of Palm-Sunday page 172.

CHAPTER 11TH.

SIGNS OF THE TONES.

In order to know to which Tone any given Chant belongs, certain signs or marks are necessary. The surest and most general sign is the final. The next characteristic mark to determine the Tone will be its range, *ambitus*. This shows to what scale the melody belongs, whether such scale be fully or only partially employed; and serves also to mark the difference between perfect and imperfect Tones. (See preceding Chapter.) The third mark or sign to indicate the Tone of a Gregorian melody, is the Dominant,[1]) also called the Tenor. In the annexed Table the Finals and Dominants of the 12 (14) Tones are shown together.

Toni.	Final.	Domin.	Toni.	Final.	Domin.
I.	D	a	VIII.	G	c
II.	D	F	IX.	a	e
III.	E	c	X.	a	c
IV.	E	a	(XI.	b♮	g)
V.	F	c	(XII.	b♮	e [d])
VI.	F	a	(XIII.) XI.	c	$\overline{g}$
VII.	G	d	(XIV.) XII.	c	e

To distinguish therefore the plagal from the authentic tone; — as both have the same final; — we must see if the melody ranges downwards more than one note below the final; and observe which note may be the Dominant, i. e. on which note is the body of the words sung or recited. In more florid compositions this will be less apparent, but it will be always found that in

[1]) The student must be careful to distinguish between the *Dominant* in Gregorian; and the *Dominant* in modern music which is always a 5th above the tonic. In Gregorian it varies.

singing in any particular mode, the voice always has a tendency to attach itself to the Dominant.

Finals and Dominants one with another give what is called the Repercussion, i. e. the Interval which in each Tone may be inverted. According to the Table given above, the Repercussion in each Tone, is: I. Toni *re-la,* II. *re-fa,* III. *mi-ut,* IV. *mi-la,* V. *fa-ut,* VI. *fa-la,* VII. *sol-re,* VIII. *sol-ut,* IX. *la-mi,* X. *la-ut,* (XI.) *si-sol,* (XII.) *si-mi (re),* (XIII.) XI. *ut-sol,* (XIV.) XII. *ut-mi.*

Again, in the authentic Tones the melody goes to the Final by degrees; in the plagal tones oftentimes by skips i. e. more or less *distant intervals.* Lastly, each Tone, has certain notes, or note-groupings, with which the chant usually begins; and as a Rule, it may be observed, that in authentic Tones the Chant never begins with an Interval reaching from the *final* to the *fifth,* or in plagals to the *fourth.* In the construction of the middle cadences, (*sections* of the musical composition indicated with punctuation marks , ; : &c.) the rule is observed, to make them, in authentic tones, on the *final,* the *fifth, or intermediate notes,* and in plagals, never to go beyond the *fourth.* For the eight Church Tones most in use, we may enumerate the initial notes or *Intonations,* as follows:

Ton. I.: *C, D, F, G, (E, a).* Ton. V.: *F, G, a, c.*
Ton. II.: *A, C, D, F.* Ton. VI.: *C, (D, E), F, (a).*
Ton. III.: *E, F, G, a (c).* Ton. VII.: *G, b♮, c, d.*
Ton. VI.: *C, D, E, F, G, a.* Ton. VIII.: *C, D, F, G, a, c.*

For all practical purposes, singers of Gregorian Chant have but to glance at the book and the number of the Tone will be found printed in all the new editions.

CHAPTER 12TH.

NATURE AND CHARACTERISTICS OF THE 1th, 2d, 3th AND 4th TONES.

There is one fundamental law in Gregorian Chant which must be observed in all the Tones, to wit: "The immediate progression of an augmented fourth (*Tritonus*) or a diminished fifth is *not* allowable in Gregorian, and such Intervals when met with must be made perfect, by placing a ♭ before the *si;*" and so depressing it a semitone.

This Rule observed in the composition of Chants in each of the Gregorian systems or Gamuts, renders the remarks about to follow deserving of attention. They are mostly gathered from the definitions collected and published by Father Utto Kornmüller O. S. B.[1])

The scale or gamut of the 1st Tone, (*doric*) is made up of the first[2]) species of fifth (*diapente*) and the first species of fourth (*diatessaron*) *(See Synopsis p. 77.);* it may proceed from its final to an octave *ascending,* and a major (or minor) third *descending;* it seldom ascends to *e,* it descends to *C,* but very rarely to *B.*[3]) B *flat* must be used whenever the *Tritone* is to be avoided, or when the melody does not go above *si*: Example: The *"Ite Missa est"* on Semidoubles (See *Directorium chori* page 78) and the Communio *"Ecce virgo"* (*Grad. Romanum* page 11).

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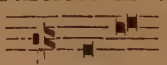
[1]) *Monatshefte für Musikgeschichte. 4th year, 1872, page 70.*

[2]) "Quod dictum est, illum habere *primam* speciem diatessaron, intellige, non quod ibi prima ejus species exordiatur, sed quod forma et similitudo illius primae, quae inferius (A) est, hic sub earum chordarum dispositione contineatur, tono scilicet et semitonio et tono." *Berno von Reichenau. 12th century.*

[3]) "Ille est regula autentum primae maneriae seu moduli determinans, terminatur in D vel a, et constituitur ex prima specie diapente D-a, et prima specie diatessaron a-d. Ejus diapason (*ambitus legitimus*) est D-d; licentialiter ascendit sed raro ad e, et descendit ad C, rarissime vero ad B." St. Bernard.

The phrase *D-a-b-a,* recurs times without number in Chants of the 1st tone. Nevertheless in the Hymn, *Ave Maris stella,* the *third* note  is not to be sung as *b flat,* as the melody immediately proceeds to the octave.

Examples for the different Tones, are in abundance in the *Graduale* and *Directorium chori;* and the diligent student should analyse them and study their peculiarities. The Chants of the first Tone are joyous, festive, and majestic.[1])

The Second Tone (*hypodoric*) or 1st Plagal, is also made up of the 1st species of fifth, and 1st species of fourth. *"Est hic tonus regula plagalem primae maneriae determinans;* finem *facit in D vel a."*[2]) It has for its final D; its fifth from D to a; and fourth D to A descending, and thus forms its octave

A B♮ C D E F G a.

It sometimes goes down to *Γ gamma,* but seldom; (see Offertory *"Dextera Domini"* page 61. *Grad. Rom.*) It often ascends to the 9th,— *b flat;* but never to the 10th or 11th, *c* or *d.* In case the Chant proceeds upwards to a *sixth* from the final, then the *si* takes the accidental *b flat* before it, and must be sung as *za*;— see the seven Antiphons beginning with O, preceding the Office of Christmas Day.

The character of the 2nd Tone is grave and mournful, *"severe cum majestate tonat."*

The 3d Tone (*phrygian*) is constructed from the 2nd species of *Diapente, (semitone, tone, tone, tone)* and 2nd

[1]) These characteristics of the Tones are not fanciful. The different position of the semitone in each of the scales, and the different combinations of intervals give each Tone a peculiar character. The characteristics we give here are taken from old writers such as *Guido, Adam of Fulda* &c. as found in Gerbert, and more fully in *Cardinal Bona.*

[2]) St. Bernard.

species of *Diatessaron (semitone, tone, tone).* It has E for its final, and its legitimate range is to the octave *e acutum.* It may descend to D; and sometimes even to C; e. g. Offertory, *"Lauda"* (*Grad. Rom.* page 257.) *sed abusive*, writes *Odo of Cluny. Si* or *b natural* as the *fifth* from the final, is o frequent occurrence; *"maxime autem ideo, quia ad acutissimam ejus, i. e. e diatessaron reddit."* But as this fifth has three tones in succession, the interval is met with ascending or descending oftener in *skips*, than with the intermediate notes: *"potius saliendo quam gradiendo vadit"* The 3d tone is imperious, threatening and characterised by vehement passion. *"Tertius indignatur et acerbo insultat."* For examples the following may be taken; the Introits; *In nomine Jesu* and *Sacerdotes tui Domine,* (*Grad. Rom.* pages 190 and 47) and the Hymns: *Deus tuorum,* and *Te Joseph celebrent* (*Vesperale Romanum* pages [12] and 325).

The fourth Tone (*hypophrygian*) is similarly constructed from the 2nd species of fifth and fourth. Its final is E or b♮ and legitimate range B C D E F G a b♮. The Chants of this Tone seldom descend to the fourth below B, and the want of this half-tone is generally supplied by extending the upper part of the scale to *c*; so that its actual *ambitus*, or range, is from *C to c.* The *si* above the final is very often changed into *za* by prefixing the *b flat,* as in the Hymn *"Virginis Proles"* (*Dir. chori* page [34]), and the Invitatorium *"Venite"* p. 16*.

The fourth tone is known as bland sweet and attractive, *"quasi adulatur et allicit."*

CHAPTER 13TH.

NATURE AND CHARACTERISTICS OF THE 5th, 6th, 7th & 8th TONES.

The Fifth Tone (*Lydian*) takes the *third* species of fifth and fourth. Its Final is F or c and its range F–f. The characteristic note of this tone is the *si* or b♮, which need only be changed into *za* or *b flat* when sung with F or fa, in order to avoid the Tritone. This *b*♮ natural, gives the fifth tone a spirited majestic and joyful character, hence it is called the *tonus delectabilis, lætus, jubilans.* This tone is not to be confounded with the transposed Ionian mode having a *b flat* in the signature.

The fifth and fourth in the sixth Tone (*hypolydian*) are the same as those used in its authentic fifth Tone. Its Final is F, descending to the fourth below, and forms the octave scale thus:

C D E F G a ♮ c.

It may ascend to *d,* and by degrees, *not* by skips descend from F to C.

The low pitch of this Tone, and the frequently recurring *b flat* (to avoid the Tritone) give it the character of tenderness and quiet devotion *"Sextus lachrymatur et plorat."*

The Seventh Tone (*mixolydian*) comprises the 4th species of *Diapente* or fifth, and the 1st species of *Diatessaron* or fourth. Its final is G; and its range G a ♮ c d e f g. The *si* or *b*♮ is natural to it, and especially the progression G a ♮. If a Chant in this Tone should not ascend to the octave from the final, compensation is frequently made by descending a full tone below the final. Sometimes we meet with endings on G, when *b flat* has been frequently used in the piece. In such cases the 7th Tone becomes like the 1st and it will

be then always better to place *b flat* in the signature and treat it as a transposed tone.

The seventh tone breathes majesty boldness and joy: *"incitate progreditur et imperiose."* See the Introit *"Puer natus"* (*Grad. Rom.* page 30). The Antiphon *"Exaudi nos"* page 73 conveys the impression of strong emotion.

The eighth Tone (*hypomixolydian*) has the same species of fifth and fourth as the 7th. It ranges upwards to *e*, and descends to *C*.

The scale of the eighth Tone is like the first. D E F G a ♮ c d; but the melodic phrases and the Finals are different in both. The *b flat*, is not used in the eighth Tone so frequently as in the 1st; and should any piece have it recurring very often and not irregularly, then it were better to treat it as the 2nd Tone transposed, having a normal *b flat* in the signature, as e. g. the Hymn *"Quem terra, pontus,"* (*Dir. chori* page [48]).

The greatest number of Gregorian melodies are written in the eighth tone.[1]) The old writers consider it full of power and manly; also the *tonus narrativus*. The 7th and 8th tones are often, especially in long chants, mixed; e. g. the *"Lauda Sion."*

Observation. As has been already observed, Chants in the 9th mode, on account of its overstepping the conventional limits, $\overline{g}$, of the Gregorian system, are seldom met with; they often appear transposed into the 1st Tone with a normal *b flat*. We frequently meet in the *Graduals* the 10th or *hypoäolian* tone, made up of the 2nd species of fourth and first of fifth e. g. *"Hodie sciëtis"* (Grad. Rom.) p. 23, *"Tecum principium"* p. 25, *"Requiem æternam"* p. 47*. The 13th or *Jonic* mode (XI) is composed of the 4th species

[1]) Probably because most composers of Church Chants wished as far as possible to follow the example of St. Gregory, who commenced his Antiphonarium with the *Ad te levavi* in the 8th Tone.

of *Diapente* and third of *Diatessaron;* and because of its fifth being *g,* it still more closely resembles our modern scale of *C major,* than the 6th Tone. In the harmonic compositions of the old Masters the *Jonic* and its plagal the *Hypojonic* Tones were much employed, especially transposed to E with *b flat* in the signature. In Gregorian books it is seldom met, as nearly all chants in this mode are marked as belonging to the 5th Tone. In some editions of the Gregorian books (*Mettenleiter's Enchiridion* page 71) there is found a *Salve Regina* clearly belonging to the XI. Tone. The *Sanctus, Benedictus,* and *Agnus Dei* of the *Missa de B. M.* p. 22* and the *Missa* p. 33*; as well as several chants in the *Gradual,* especially in the *Ordinarium Missæ,* are in the 11th Tone transposed an octave lower, ranging from *C* to *c.* The Antiphons *Alma Redemptoris* (*Dir. chori* p. 60) and the solemn *Ite missa est* (*Graduale Romanum* p. 12) are transposed a fifth lower with *b flat* normal. The Antiphons *Ave Regina* and *Regina Cœli* can also be considered as the *Hypoëolian mode,* transposed a fifth lower and *b flat* in the signature.

CHAPTER 14TH.

TRANSPOSITION.

Every Tone (*modus*) of the so-called *Systema regulare,* or *durum,* (because none of the seven diatonic scales include a *b molle* or *flat*), may be transposed; i. e. *raised* a fourth higher, or *depressed* a fifth lower. by establishing one ♭ immediately after the Clef, (as we say in modern music, *in the signature;*) and this alteration in pitch of the entire scale, is called the *Systema transpositum,* or *molle.* The 1st Tone, for example, transposed a 4th higher will run thus: G a b c d e f g: the relative position of the tones and semitones remaining unaltered. The notes of these transposed

scales are called *"tuoni finti"*; and the Chant so transposed *Musica ficta.*[1])

In Gregorian Chant however this kind of transposition does not often occur. But it is sometimes met with especially in Chants of the I,[2]) II, XIII (XI) and XIV (XII) modes. And whenever a *flat* is thus established in the signature, that is an indication that the tone has been transposed.

But as all voices have not the same compass, and Gregorian is essentially Unison Chant, some arrangement of pitch becomes necessary, in order to bring the range of the several Tones within the compass af average voices. This perhaps will be better understood, by displaying the extended (2 octave) scale of St. Gregory, and then each Tone in its natural place taken out of that scale. The letters in large type mark the finals and dominants of the Tones, and the circumflex lines ⌢ the position of the semitones.

Scale of St. Gregory.	*F*	A	B	C	D	E	F	G	a	b	c	d	e	f	g
1st Tone.					***D***	E	F	G	***a***	b	c	d			
2nd „		A	B	C	***D***	E	***F***	G	a						
3d „						***E***	F	G	a	b	***c***	d	e		
4th „			B	C	D	***E***	F	G	***a***	b					
5th „							***F***	G	a	b	***c***	d	e	f	
6th „				C	D	E	***F***	G	***a***	b	c				
7th „								***G***	a	b	c	***d***	e	f	g
8th „					D	E	F	***G***	a	b	***c***	d			

[1]) This is not the only signification of *Musica ficta;* it is also used in contrapuntal harmony but in a different sense.

[2]) In the third line of the verses of the Hymn *Jesu Redemptor* (*Vesp. Rom.* page 85) several versions place a *flat* before *e-mi.* The reason of this is that it is the first Tone transposed, and the ♭ there is instead of *si,* (*b♮*) to avoid the otherwise occurring Tritone.

It will be seen from the above *schema* that only two tones, the 1st and 8th, lie easily within the compass of the generality of voices, i. e. from D to d. So that it seldom becomes necessary to transpose or alter the pitch of the 1st or the 8th Tone. They may be sung or played as written. But the 2nd Tone, and the 7th proceed to the opposite extremes of the extended scale and run too low in one instance, too high in the other. A medium pitch therefore should be selected so as to render all the Tones available for all classes of voices. A general rule is to select *La* or *a* the dominant of the 1st Tone, as a *common* dominant for all the Tones. For example in the 2nd Tone the dominant is *Fa,* give that the same pitch as *La* in the 1st and you thus raise the whole scale a *major third,* its lowest note being then C instead of A; and similarly with the other Tones. Another rule is to leave the 1st and 8th Tones untouched; to raise the 2nd Tone a *major third,* or even a *fourth.* Lower the 3d by *one* Tone, or better still, if the Chant does not go up to *e* leave it untransposed. In the 4th Tone if the Chant does not go down to B, it may be sung in the natural pitch, otherwise it may be raise a *Tone.* The 5th is to be transposed a 3d *lower.* The 6th a *Tone higher;* and the 7th a *major third* or *fourth lower.*

However the annexed Table will facilitate all possible transpositions with the aid of an instrument and make them easier and more secure. It gives the number of *sharps* or *flats* to be used in each transposition, the *Finals, Dominants* of all, and the *under fourths* of the Plagal Tones.

The attention of Organists is specially called to this Table; as a careful study of it, and practical application, will soon facilitate the otherwise difficult task of transposing Gregorian melodies.

Transpositions of the eight Tones.

	Authentic. Final.	Dominant.	Number of ♯ or ♭ in the signature.	Plagal. Final.	Dominant.	Under fourth.	Number of ♯ or ♭ in the signature.	
Tone 1st. Fin. D. Dom a.	E	b♮	2 ♯	E	G	B ♯	2 ♯	*Tone 2nd.* Fin. D. Dom. F.
	F	c	3 ♭	F (F ♯)	a b (a)	C (C ♯)	3 ♭ (4 ♯)	
	F ♯	c ♯	4 ♯	G (G ♯)	b (b ♮)	D (D ♯)	1 ♭ (6 ♯)	
				a	c	E	1 ♯	
Tone 3d. Fin. E. Dom. c.	F ♯	d	2 ♯	F (F ♯)	b (b ♮)	C (C ♯)	5 ♭ (2 ♯)	*Tone 4th.* Fin. E. Dom. a.
	D	b	2 ♭	G (G ♯)	c (c ♯)	D (D ♯)	3 ♭ (4 ♯)	
	C ♯	a	3 ♯					
Tone 5th. Fin. F. Dom. c.	G	d	2 ♯	E (E b)	G ♯ (G)	B ♮ (B b)	5 ♯ (2 ♭)	*Tone 6th.* Fin. F. Dom. a.
	E (E b)	b♮ (b flat)	5 ♯ (2 ♭)	G (G b)	b♮ (b flat)	D (D b)	2 ♯ (5 ♭)	
	D	a	3 ♯	a (a b)	c ♯ (c)	E (E b)	4 ♯ (3 ♭)	
Tone 7th. Fin. G. Dom. d.	F (F ♯)	c (c ♯)	2 ♭ (5 ♯)	a (a b)	d (d b)	E (E b)	2 ♯ (5 ♭)	*Tone 8th.* Fin. G. Dom. e.
	E (E b)	b♮ (b flat)	3 ♯ (4 ♭)	F (F ♯)	b (b ♮)	C (C ♯)	2 b (5 ♯)	
	D (D b)	a (a b)	1 ♯ (6 ♭)	E (E b)	a (a b)	B♮ (B flat)	3 ♯ (4 ♭)	
	C	G	1 ♭	D	G	A	1 ♯	

With the assistance of this Table we can not only restore a transposed tone to its natural position, but raise it or lower by degrees, *diatonic* or *chromatic,* according to the requirements of the voices engaged. For example a Chant in the VII. Tone must be reduced a *minor Third.* The Final of the 7th Tone is *G*; and the Dominant *d*; therefore transpose the final a minor third *lower,* and it becomes *E,* and the Dominant *b*♮; and 3 ♯ *f c* and *g* occur in the signature. On the other hand a Chant closes in *F,* it has *3* ♭ (*b, e* and *a flat*) in the signature, and *a flat* the Dominant. To what Tone does it belong? I look to my Table and find it belongs to the 2nd which has D for a final, F for Dominant, and A for the under fourth.

Observation. Of course it should be borne in mind that this Table is only meant to be of service where the pitch is taken from a *keyed instrument* such as an organ, Harmonium or Pianoforte, on which *chromatic* intervals (*black keys*) are found as well as *Diatonic* (*white keys*). And again Organists and accompanyists of Plain-Chant, not thoroughly acquainted with its principles or the nature of its Modes, should be careful not to confound the signatures rendered necessary by these several transpositions, with the like signatures of modern music. For instance, if a Chant of the 1st Tone be transposed, so as to require 2 ♯ in the signature; the accompanyist should never regard it as in the Key of *D major*, or its *relative minor*. If he do so, he will alter the whole character of the melody. In the Little Book "*Cantica Sacra*" of Hauber and Ett, the accompaniment to the 1st Tone for Vespers is arranged with 2 ♯ in the signature. That does not mean that we are to play in the Key of *D major* or *b* ♮ *minor;* but simply, that the 1st Tone has been transposed a note higher, having *E* for its *final*, and *b* ♮ for its *Dominant*, instead of *D* and *a* respectively; and the sharps are placed to preserve the *original* position of the semitones. In the accompaniments to the "*Ordinarium Missæ*" arranged by Dr. Witt, the *Kyrie* in Masses of the *B. V. M.* is written with *two sharps* in the signature. Therefore you will say, it is in the key of D, or perhaps *b* ♮ *minor*, especially as I find a *b* in the final chord. It is in neither one key nor the other. I look to the final and I find it to be E, I look for the dominant or prevailing note and I discover it to be *b* ♮. I *then* look to the table and ascertain this arrangement to be the *1st transposition* of the *1st Tone*. Consequently the semitones fall between the *2nd and 3d* degrees and *6th and 7th*. The *Gloria* of the same mass is written in 3 sharps, it ends on E, has *b* ♮ for a dominant, therefore it is the 2nd transposition downwards of the 7th Tone and neither the Key of *A major*, nor *F* ♯ *minor*. From this it may be readily concluded that the accompaniment of Plain-Chant is a very different science from that of accompanying music in the modern major and minor modes.

Where the Plain-Chant is unaccompanied or no instrument at hand, then the transposition should be re-

gulated by the previous rules. Transposition also takes place by substituting the 𝄢 *fa clef*, for the 𝄡 *Do clef* or *vice versa*.

CHAPTER 15TH.

ON THE USE OF THE DIESIS OR ♯ IN GREGORIAN CHANT.

The word *Diesis* has had several significations in the course of time. The Greeks used it to designate the half of the *Limma, enharmonic diesis*. In a somewhat analogous sense the musical Theorists of the 12th and 13th centuries, call *diesis* every Interval, which by mathematical calculation does not make up an *exact half-tone*.[1]) *John de Muris* (1300—1370) calls the *minor semitone* diësis *"Semitonium minus vocatur diesis."* This signification of it was generally established in the 16th century and thence to our time, so that every raising of the Tone by ♯ and ♮ (this last sign was written ♯ even up to the 17th century) was named Diesis.[2])

Except ♭ before Si to avoid the Tritone, no other accident, and no other indication of the

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[1]) "Cum aliquis tonus bipartitur propter aliquam consonantiam colorandam, prima pars toni, sic divisi, si per ascensum fit, major est, et vocatur chroma, pars vero, quae restat, diesis dicitur." Marchettus de Padua (1300).

[2]) The Italians even still say ut diesis, and the French ut dieze. The English use the word sharp. The Germans when they wish to designate the sharpening or flattering of a note, instead of saying A flat, C flat, D sharp or F sharp they add a syllable *is* or *es* or *as* to the letter expressing the note affected by a musical accident and thus they have for,

English:	A sharp,	B sharp,	C sharp,	D sharp,	E sharp,	F sharp,	G sharp.
German:	Ais,	His,	Cis,	Dis,	Eis,	Fis,	Gis.
English:	A flat,	B flat,	C flat,	D flat,	E flat,	F flat,	G flat.
German:	As,	B,	Ces,	Des,	Es,	Fes,	Ges.

raising or lowering of the Tone, is allowable in Gregorian.

Consequently the *sign* ♯ does not exist in pure Gregorian Chant. The *sign* ♮ restoring the Si, when previously lowered by the ♭ prefixed to it, to its natural sound, is usually marked in modern editions, but it is not essential, as, if no Tritone occurs, it should be always understood that *Si* is to be sung *natural*.

Many authors rely on certain passages in Gerbert *Script.* and *de cantu et mus. sacra,* to uphold the use of the *diesis,* and chromatic closes in Plain-Chant. Abstracting however from the obscurity and ambiguity of these passages, both Gerbert, and Coussemacker *Tom. II. p.293.* especially, bring forward witnesses for the contrary, who to say the least of them, are fully as clear and of as great authority as the defenders of the *Diesis.* These are *Regino von Prim* (A. D. 910) in Gerbert, *Tom. I. p. 232. Odo of Cluny,*[1]) *Hucbald* &c. Moreover, the passage from Aurelian, quoted by Gerbert, in which the *diesis* is defined, says nothing about its use in the diatonic music of the Church. *Elias Salomonis* (A. D. 1274), quoted also by Gerbert writes *"In G non dicitur fa, sed recompensatur re";*[2]) that is to say, you cannot construct

[1]) S. Odo says of it "nimis delicata, vitiosa, maxime lasciviens, quod *magis corrigi, quam imitari oportet.*"

[2]) Ambros in his History of Music is also of opinion that it was much later, when forsooth Gregorian Chant and figured Music were mixed up, and the latter got the upper hand, that the ♯ was used with C and F (VII. and VIII. Tones) and even more frequently; any one that knows the History of Plain Song must admit the same. In the II. vol. p. 155 (*Geschichte der Musik*) he writes. "So long as Gregorian Chant, the pure choral Song, was rendered in unison, it is well established that none other but the fixed Tones of each Church Mode according to the strict Diatonic system were adopted; as soon however as they commenced to sing in parts, the difficulties of a strict diatonic chant began to be felt, and it had to seek the assistance of Medium Tones." And again in page 51. "The harmonic relations of Tonality in the modern sense, have got the mastery over our melodic treatment; the Gregorian was independent of them."

a Hexachord (See Table of Hexachords in Chap. 1.) on D, because then it would run thus $\overset{D\ E\ F\sharp\ G,}{ut\ re\ mi\ fa,}$ but you must begin a Tone under G, and say $\overset{F\ G\ a\ b.}{ut\ re\ mi\ fa.}$ [1])

Padre Martini (*A. D. 1784*) whose work on Music has earned a world-wide reputation, writes. "The *Cantus* "*firmus* is, according to the testimony of the earliest "authors, purely Diatonic. Consequently it receives no "colouring from the so-called musical accidents ♯ and ♭; "except when the latter is used from F upwards to avoid "the Tritone, and downwards to avoid the diminished fifth." Baini in his *Memorie Storico-Critiche* of Palestrina *Vol. II. pag. 122.* complains, that in some of the editions of the Choral books capricious alterations had been introduced, leaving nothing but a mere skeleton of the ancient chant. "Some," he says "dreamt of putting *b molle* "before *e* (*mi*); and then they should either contradict "themselves, or else place it also before *a* (*la*); and so "the very nature of Gregorian Chant becomes completely "altered; others scattered *b molls*, and *b quadros* (♮), "and even ♯ (*dieses*) recklessly about and thus destroyed "almost every vestige of the ancient mode."

If recourse is had to the masters of the middle ages, who in the polyphonous treatment of the Gregorian melodies frequently use the accidental semitones, it must be borne in mind that they never undertook the construction or arrangement of the entire melody; (and

[1]) Herr Schlecht, in a very closely reasoned paper published in the *Monatshefte für Musikgeschichte, 1872.* tries to elicit authority for the *Diesis* from a passage in *Guido's Micrologus*, where speaking of irregular transpositions, he enumerates amongst the blunderers, those who *"quasdam subductiones faciunt, in trito, quae dieses appellantur."* But Herr Haberl in the 4th edition of the *"Magister Choralis,"* published 1873, says in a foot note, *page 52.* that he examined the most ancient exemplars of Guido's Micrologus in the Vatican Library, in Florence and Bologna, compared them with Gerbert's version, and found that this sentence was originaly a marginal gloss inserted at least two centuries later, which subsequently found its way into the text.

therefore do not furnish the true version of the Gregorian Chant, as such) but only extracted *melodic phrases* from it, on which to establish their polyphonous compositions. These very compositions themselves furnish undeniable proofs that, even in their time, Gregorian was regarded as strictly Diatonic; for they usually give the Gregorian melody or as we would call it, the subject, — marked *cantus firmus,* — to the Tenor, or some other leading voice, and leave it there untouched. Then the harmonic and contrapuntal effects had to be arranged around that in such a manner, as that the full tone might be expressed in those places where the defenders of the *Diesis* would now seek to introduce a semitone.[1])

The reproach of unmusical taste, or unscientific development of the same, cannot fairly be urged against the supporters of the pure Diatonic system; for if some passages sound hard or even rugged, the fault may be traced either to their bad rendering of it to a disregard of the Rhythm, or an injudicious organ accompaniment.

Louis Schneider[2]) (A. D. 1864) writing to Herr Oberhoffer in Luxembourg said "One thing I must impress "upon you; i. e. to banish for ever and aye the *Diesis* "from Gregorian Chant, and fly the cross (the sign ♯ "in German is called *Kreuz, cross.*) as the Devil would. "All that has ever been said or may yet be said in its "justification is vain, a delusion and a snare. Between "music external to the Church, and Liturgical Chant there "is and must be an impassable barrier, as great a dis- "tinction as there is between Heaven and Earth, between

[1]) These remarks can be proved by examples. The Proske Library in Ratisbon will furnish rich materials to any one that wishes to study this point closely. See also. Witt. Musica Sacra. 1868. page 33 &c.

[2]) Schneider was a very clever contrapuntist. His rules for harmonising Gregorian are most valuable. They were published in 1866 (Frankfort-Hammacher) and styled "Gregorianische Choralgesänge" &c.

"a secular banquet, and the Last Supper. I beseech "of you never to be offended with the simple, "earnest, strictly diatonic, proscribed, poor "garment of Christ, the liturgical Song."

SECTIO PRACTICA.

CHAPTER 16TH.

THE LITURGICAL BOOKS.

The Books of the Liturgy, in which the several sections of Ecclesiastical Chant may be found, are as follows:

1. The Roman Missal, — **Missale Romanum**, or Mass Book, containing all the Lessons, Gospels, Prayers &c. and the Canon of the Mass; — in a word, all that is to be read or sung in the celebration of the Holy Sacrifice. The portions of the Liturgy set to musical notation in the Missal, are those that appertain to the Celebrant, or sacred ministers; classed under the generic term *Accentus*, to distinguish them from the portions to be chanted by the choir, called *Concentus*.

In furtherance of the Decree of the Council of Trent, (*24th session,*) the sainted Pontiff Pius V., by a Bull dated *July 24th 1570*, ordered, that in the celebration of Mass, whether read or solemnly chanted, no other Missal should be used, except the one corrected, amended, and restored to its pristine dignity, by his authority. *"Mandantes omnibus et singulis.... ut missam juxta ritum, modum, ac formam, quae per missale hoc, a nobis nunc traditur, decantent ac legant."* The Title of this Missal is as follows: *"Missale Romanum, ex Decreto Sacrosancti Concilii Tridentini restitutum, Pii V. Pont. Max. jussu editum. Romae. Apud haeredes Bartholomaei Faletti, Joannem Variscum et socios."* Then

on the last page we find the date, MDLXX. The correction of the Missal was entrusted by Pius V. to Giovanni Bernardino Scotti, Cardinal of Trani, and Thomas Goldwell Bishop of St. Asaphs, to whom was added the priest Giovanni Guidetti a pupil of Palestrina, who was intimately acquainted with the manuscripts of the Vatican Library and the archives of the Basilica and inserted the old traditional chants of the *Preface, Pater noster, Exultet, Gloria* &c. in the square black notation then in general use.

Under Sixtus V. a revised edition of this Missal appeared: *Venetiis apud Juntas 1589,* and *apud Jo. Ant. Pampagettum (Melch. Sessa) 1589.* Under Clement VIII. 1604 a third improved edition; under Urban VIII. 1634 a fourth, and another under Innocent XI. 1677. Modern editions are reprints of those of St. Pius, Clem. VIII. and Urban VIII.

2. The Roman Gradual, — **Graduale Romanum,** contains the chants of the *Concentus,* or those portions of the Liturgy of the Mass not to be sung by the Celebrant or sacred ministers, but by the Choir. Hence in it, we have the *Introits, Graduals, Alleluias, Trâcts, Sequences, Offertories* and *Communions* of the entire Ecclesiastical year, and those proper to the several Festivals. The name Gradual was originally given to the Chant which followed the Epistle, from the fact, as some suppose,[1]) that whilst it was being sung, the Deacon stood on the steps (*ad gradus*) of the *Ambo* or pulpit, preparing to sing the Gospel. The name was subsequently extended to the Book containing all the Chants used in the celebration of the Holy Sacrifice.

Pope Gregory XIII. on the termination of the Jubilee year 1575, charged Palestrina[2]) with the duty of revising and correcting the Graduale, so as to bring it into accordance with the corrected and amended Missal. He

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[1]) Vide Otto Kornmüller *"Lexikon der kirchlichen Tonkunst"* under the word *"Graduale."*

[2]) Giovanni Pierluigi da Palestrina, born 1524, died on the Feast of the Purification 2nd of February 1594, in the arms of his confessor St. Philip Neri; justly styled the "Prince of Music."

worked at this arduous task for several years, but had only completed the revision of that portion called the *"Proprium de Tempore"* before his death. Whilst Palestrina, assisted by his pupil Guidetti, were thus engaged, there appeared in 1580, published at Venice by *Peter Liechtenstein a Patrician of Cologne* two folio volumes, one being the Antiphonary, and the other, the Graduale; both corrected and noted in conformity with the new Roman Missal and Breviary of St. Pius V. The editor is unknown, and the authority by which it was issued is equally unknown, but the prolonged neumas, and superabundant notes, which Palestrina was commanded to reduce, were preserved in this edition. It was not until the year 1615, under Pope Paul V. that a regular *official* edition of the Gradual was issued from the Medicaean printing offices in Rome. Baini supposes *Ruggiero Giovanelli,* — who succeeded Palestrina as Chapel Master to the Vatican Basilica, — to have superintended its publication, and pronounces it to be *the best.* By order of Pius IX., this same edition, enriched with chants for the new festivals, has been reproduced in splendid form by *HerrPustet* of *Ratisbon,* and strongly recommended by His Holiness and the Sacred Congregation of Rites, it is being gradually introduced into every country. The other editions of the Gradual deserving special mention, are Antwerp, 1599. Ingolstadt, 1618. Venice 1652. Mechlin 1848, and the Reims and Cambray edition published by Lecoffre of Paris.

3. The Pontificale Romanum, a book containing the several functions proper to a Bishop.

The edition under Clement VIII. 1596 serves as a standard for all subsequent issues; such as Antwerp. 1627 and 1663. Rome 1646. 1658. 1752. Venice 1770. 1772. 1786; and the recent edition of the Propaganda printing office.

The Ceremoniale Episcoporum serves a like purpose and contains most of the decrees of the Sacred Congregation, appertaining to Episcopal functions. Recently a *Commentarium* by *Aloisio Proto,* has been published by Pustet, containing several recent decrees of the Sacred Congregation.

4. The **Rituale Romanum**, — or Roman Ritual, for the administration of the Sacraments, the burial service &c.

It was first edited under Paul V. 1614, and enlarged by Benedict XIV. The most recent edition of the Roman Ritual has been published, with the approbation of the Sacred Congregation of Rites, by Herr Pustet of Ratisbon 1872.

Several portions of the Ritual are extracted therefrom, and published separately for greater convenience; such as the Processionale Romanum; of which a new edition has just appeared (Ratisbon). Before the reform of the Liturgical Books, the Sacerdotale, or Liber Sacerdotalis, (*Venetiis per Melch Sessas et Petrum de Ravanis socios 1523, and Venetiis, Petri Liechtenstein Agrippinensis 1567*) was found useful but has now become obsolete. The extract, however, that will be found most generally in demand, is the Exequiale Romanum, or Ordo Exequiarum, containing the Mass and Office of the Dead, and the ceremony of Interment, published in 1872 by Herr Pustet, with the approval of the Sacred Congregation.

5. The **Antiphonarium Romanum**, — or Roman Antiphonary, contains all the chants for the several portions of the Divine Office; — the Antiphons at Matins, Lauds, Vespers; the Invitatories, Responses, Psalmtones, &c. just as the Graduale contains the Chants for the Mass.

The old editions are: *Antwerp.* 1573, 1611; *Ingolstadt* 1630; *Venetiis* 1503, 1554, 1580, 1645, 1652, 1695, 1701. The new official edition about to be published in *Folio* by Herr Pustet, will be a reprint with the addition of the new offices, of the *Liechtenstein* edition. Baini, speaking of the reform of the Liturgical Books entrusted to Palestrina, says of the Antiphonaries then in use, that they did not suffer much from the transcriptions of the *amanuenses.* The antiphons, he says, were almost all intact, as also the hymns; and the Psalm tones alike in all the manuscripts; so that the correction of it was more a re-setting of the words of the amended Breviary, than a profound effort of

musical scholarship, and for that reason the Liechtenstein edition, which appeared with the amended text, while Palestrina was engaged on the Gradual, served all the purposes of Gregory XIIIs reform, and is regarded as a standard edition. In the new Ratisbon edition, the *2nd vol.* containing that portion of the Office in most general use; — i.e. Vespers, will appear first. (Already an octavo edition has been published; — *Vesperale Romanum.*) The *1st vol.* containing Matins, Lauds, &c. will follow. This latter portion of the Office is rarely heard now, except in cloisters, and on the Vigil of Christmas, and during Holy Week. For this reason separate editions of the Officium Nativitatis D. N. J. C. in *8vo*, and Officium majoris Hebdomadae, have been issued by the indefatigable publishing firm in Ratisbon.

6. In the **Psalterium Romanum chorale**, — we have the Psalms of the *Officium de tempore*, for the week; as also the Hymns for the entire year, and the *Officium Defunctorum.*[1]) In many instances the Hymns were published separately on large *folio* sheets.[2])

7. The **Directorium Chori**, the standard text book for all the Intonations, for Priests, sacred Ministers, Chanters &c.

Giovanni Guidetti brought it out in 1582, under the following title. *"Directorium chori ad usum sacro-sanctae basilicae Vaticanae, et aliarum cathedralium et collegiatarum ecclesiarum collectum opera Joh. Giudetti Bononiensis, ejusdem Vaticanae basilicae clerici beneficiati, et SS. D. N. Gregorii XIII, capellani, permissu Superiorum, Romae ap. Rob. Granjou. Parisien. 1582."* It was the first result of the united labours of Palestrina and Guidetti. The reception which this 1st edition met with, by reason of its clear method, correct notation, and general usefulness, soon necessitated

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[1]) The noteworthy editions are; *Antwerp*, 1609, 1611, 1664; *Rome*, 1678; *Salzburgh* 1683; *Venice* 1606, 1656, 1751 &c.

[2]) Such editions are found in *Venice*, 1644, 1675, 1724; *Antwerp*, 1644; *Salzburgh* 1684. The harmonised (*counterpoint*) work of *Palestrina* *"Hymni totius anni"* &c. *Romae* 1589, and that of *Vittoria* 1581, were of the greatest service in correcting the music of the Hymns themselves.

two other editions, one in 1589, and another in 1600.[1]) In this Hand book or Manual, with which every Ecclesiastical Student should be provided, we have all the intonations of Psalms for the entire year, for the several *Venite exultemus, Versicles, Epistles, Gospels, Te Deum, Prayers, Litanies, Gloria, Ite missa est* &c. The new edition issued by Pustet contains moreover the text of all the psalms in full, the melodies of the Hymns for the year, and the chants for the new Feasts. This Book we consider to be almost indispensable, and certainly most useful.

Both the *Directorium chori*, and the *Officium majoris Hebdomadae*, just issued by Pustet, are faithful reprints of Guidetti; the only alteration being the disuse of the *notae coronatae*, and the adoption of the simpler forms, — the *longa, breris* and *semibreris*. See foot note.

CHAPTER 17TH.

THE ECCLESIASTICAL YEAR AND CALENDAR.

I. The Ecclesiastical year, is divided into three principal seasons, and all days and hours of these seasons, are a *proximate* or *remote*, *anterior* or *posterior* celebration of the three great central festivals; Christmas, Easter and Pentecost. The most proximate *anterior* celebration is the Vigil, which is only found with the older festivals, and not with those of comparatively recent date; (such as *Corpus Christi*, and the *Feast of St. Joseph* &c.) The most proximate *posterior*

[1]) *D. Gio Francesco Massani* re-published the *Directorium* with slight additions, *Rome 1604*, *Nicolo Stamegna* in 1665, with several additions; and after various other editions *D. Francesco Pelichiari*, of *Monte Cassino*, and *master of Gregorian Chant to the German College in Rome*, published in 1737 the most recent up to the present time, in which he abolished the square notes with the *semicircle and dot* over them, and retained only the *longa, breve* and *semibreve*.

celebration is the octave, which closes on the eighth day after the Festival.

The *remote* anterior and posterior celebrations of the three central Feasts, are the Sundays with their intervening Ferias, or Week-days. What the *octave* is to the Festival, the *Feria* is to the preceding Sunday. If the latter be ranked high so also are the subsequent *Feriae;* and hence we have *feriae majores* and *minores.* To the first-mentioned belong, the *feriae* (or *week-days*) of Advent and Lent: the Wednesdays, Fridays and Saturdays of *Quarter tense,* and the *Rogation* days.

Between the three great central festivals, other Feasts of our Blessed Lord, of the Blessed Virgin and of the Saints and Angels are inserted during the course of the year.

The Ecclesiastical year begins with the 1st Sunday of Advent. In the week following the 3d Sunday we have the 1st *Quarter tense;* and after the 4th Sunday the *Vigil* of Christmas, then the *Feast* of Christmas, and a succession of Feasts with Octaves. The octave day of Christmas is the 1st of January; — feast of the *Circumcision of our Lord.* On the 6th of January we celebrate the *Epiphania Domini,* or his manifestation to the Gentiles; and then follows the closing of the first great festival with the *Sundays after Epiphany* (*Dom. post Epiph.*); the number of which is regulated by the time of Easter; it is sometimes more, sometimes less, but never can exceed six.

The remote preparation for the Festival of Easter commences with *Septuagesima* Sunday, (*70th day before Easter*) it includes *Sexagesima, Quinquagesima* and continues up to *Ash-Wednesday,* (*Feria IV. Cinerum*) when the Church enters on the *40 days Fast* (*Quadragesima*). Between the 1st and 2nd Sunday of Lent, we meet the 2nd *Quarter-tense.* After *four* Sundays, *Passion-tide* follows commencing with *Passion-Sunday* (*Dominica Passionis*);

the week following being called *Passion-week*, and then *Palm-Sunday* (*Dominica Palmarum*), commencing *Holy Week* (*Hebdomadas major*); during which, *Holy Thursday* (*Feria V. in Coena Domini*), *Good Friday* (*Feria VI. in Parasceve*), and *Holy Saturday* (*Sabbatum Sanctum*) are specially solemnized. Easter (*Pascha*) has its octave, which closes on *Low Sunday* (*Dominica in albis*), and then 4 Sundays follow. After the 4th Sunday (or 5th after Easter), we meet the *Rogation* days, and *Ascension Thursday*, and on the *50th day after Easter;— Whit-Sunday* or *Pentecost* (*Dominica Pentecostes*); for which the days from Ascension day to the Vigil, including *Sunday within the Octave* (*Domin. infra Octavam Ascensionis*), serve as an immediate preparation.

The Octave of Pentecost includes the 3d *Quarter tense,* and closes on *Trinity Sunday* (*Festum SS. Trinitatis*). On the Thursday immediately following Trinity Sunday, the Church celebrates the Feast of *Corpus Christi* (*Festum SS. Corp. Christi*), or *Feast of the Most Holy Sacrament,* which has an Octave, and then follow the *Sundays after Pentecost,* in regular succession to the number of 23; (*the 4th Quarter tense occurring in September*). Should there be more than 24 Sundays, between Pentecost and Advent, then after the 23d Sunday, are inserted such Sundays after Epiphany, as could not be celebrated in their proper season, by reason of the proximity, of Easter; commencing with the 3d Sunday after Epiphany, if there be 28; with the 4th if only 27; and soforth. The *last* Sunday after Pentecost (marked *XXIV* and *ultima*) terminates the Ecclesiastical year.

The Festivals or Feasts occurring between these three central Feasts, have not all the same rank or dignity, and consequently are not celebrated with equal solemnity. The Liturgy classifies them as simples (*simplicia*), semidoubles (*semiduplicia*), and doubles;

the last mentioned are again divided into doubles of the 1st class (*dupl. I. classis*) and doubles of the 2nd class (*dupl. II. classis*), greater doubles and lesser doubles (*duplicia majora et minora*). The lesser doubles are marked in the calendar with the abbreviated word *dupl.* (*duplex*); the others are specially indicated.

Every country or Diocese has moreover certain national or local Feasts, which are indicated in the Calendar specially, and quoted as from the Office proper to such country or Diocese; e.g. *ex proprio Hiberniæ, ex proprio Angliæ* &c. (from the proper of Ireland, or from the proper of England, &c.)

II. The Ecclesiastical Calendar, or *"Ordo recitandi officium divinum Missamque celebrandi;"* is a book necessary for every priest, that he may know the Office and Mass to be said every day in the year. We would also add, that wherever the music in the Church is conducted according to the requirements of the Liturgy; (*and there is no place where such ought not to be the case*) every Organist or Choir Master, should likewise be provided with it, and familiarized with its use. On the Continent of Europe, each Diocese has its own special Calendar or *Ordo;* but in Ireland, England and Scotland, and the United States of America, a *general Ordo* for the whole country is compiled each year; those feasts which are specially celebrated in particular dioceses or localities, being indicated in smaller type. Moreover, as Organists and Choir Masters are not generally conversant with the Latin language and Latin terminology; editions in English of the *Ordo* are published in Dublin,[1]) London[2]) and New York, thus removing all ex-

[1]) Irish Catholic Directory, Almanac and Registry; with the complete Ordo in English. A.D. 1876. Dublin, John Mullany 1 Parliament Street.

[2]) The Catholic Directory Ecclesiastical Register and Almanac. 1876. London, Burns & Oates.

cuse from those, who should study to have the Music of the Church, conformable to the Church's spirit and Liturgy.

The Ecclesiastical Calendar begins with the civil year on the 1st of January (the date of the 1st Sunday of Advent, the proper commencement of the Ecclesiastical year, being variable). The order of Feasts is regulated by the time of Easter; for, according as Easter occurs, *Septuagesima Sunday, Ash Wednesday, Ascension Thursday, Pentecost, Corpus Christi,* and the *1st Sunday of Advent,* are determined. These Feasts consequently are styled movable Feasts (*Festa mobilia*). The several Directories or *Ordos* published, whether in Latin or English, use abbreviations to indicate the rank of the Feast, the Office, to be said whether proper or common, the colour of the vestments &c.; a key to which abbreviations is generally found at the beginning or end of the book. By way of example, let us take Mullany's Directory for 1876 and at the top of Page 49, we find, April 25. Tuesday, — St. Mark the Evang.; (*Evangelist*) doub., 2nd cl. (*double of the 2nd class*) ll. nn. prop. (*lessons in the nocturns proper*). In Mass *Protexisti me Deus* (prop.): — (i.e. *the Mass is to be found in the Missal or Gradual amongst the Proper of Saints*), creed, pref. (*preface*) of apostles. In 2nd vesp. (*vespers*) com. of, foll. (*commemoration of the following feast;* — i. e. *SS. Cletus and Marcellinus*). Then towards the right hand margin of the page, we meet the letter *R* which stands for *rubrum* (*red*) indicating the colour of the vestments to be worn. An Alphabetical list at the end of this book will furnish an explanation of most of the contractions used in the Latin or English Directories.

CHAPTER 18TH.

ARRANGEMENT OF THE MISSAL (GRADUAL) AND BREVIARY.

I. The *Missale Romanum* is divided into *six* principal sections; so also the *Graduale Romanum*, namely: 1) *Proprium de Tempore* contains the Masses for all *Feasts, Sundays* and *Ferias* of the regular Ecclesiastical year (*tempus*) from the 1st Sunday of Advent to the last after Pentecost. Between Easter Saturday and Easter Sunday, the 2) *Ordo Missæ* with the *Canon* of the Mass is inserted.[1]) 3) The *Proprium Missarum dē Sanctis,* or special formulas for the Feasts of the B. V. M. the Saints, Angels &c.; from the 29th of September (*Vigil of St. Andrew the Apostle*), to the 26th of November, *Feast of St. Peter of Alexandria.* As most Feasts of Saints, even to the smallest Prayers and versicles, have fixed formulas *in common;* so the 4th section contains the *Commune Sanctorum,* or *Common of Saints,* which is thus subdivided. a) *In Vigilia unius Apostoli* (on the Vigil of an Apostle). b) *Commune unius Martyris Pontificis* (common of a Martyr who was also Bishop); with two different formulas; c) *Commune unius Martyris non Pontificis* (common of a Martyr not a Bishop, with two forms); d) *Commune Martyrum tempore Paschali. De uno Martyre* (Feast of one Martyr in Paschal time, i. e. from Low Sunday to Pentecost); e) *De pluribus Martyribus temp. Pasch.* (of many martyrs in Paschal time); f) *Commune plurium Martyrum extra temp. Paschale* (of many martyrs *outside* of Paschal time); g) *Commune Confessoris et Pontificis* (common of a Confessor and Bishop, with two different

[1]) *Ordo Missae* indicates that portion of the Liturgy of the Mass which is unchangeable. In the *Graduale* the regular Chants for the *Kyrie, Gloria, Sanctus, Benedictus* and *Agnus Dei (Credo)* are found at the end of the volume under the title "*Ordinarium Missae.*"

Masses); h) *Commune Doctorum* (Common of Doctors); i) *Commune Conf. non Pontificis* (Common of a Confessor not a Bishop, with two Masses); k) *Missa pro Abbatibus* (a Mass for Abbots); l) *Commune Virginum. Pro Virgine et Martyre* (for a Virgin and Martyr, three Masses); m) *Pro Virgine tantum* (for a Virgin only, two formulas); n) *Commune non Virginum. Pro una Mart. non Virg.* (for a Martyr not a Virgin); o) *Pro nec Virg. nec Mart.* (for neither Virgin nor Martyr, e. g. holy widows); p) *In Anniversario Dedicationis Ecclesiæ* (the anniversary of the Dedication of a Church).

Then follows the 5th section, the Votive Masses[1]) (*Missæ votivæ*); first for each day of the week: — for Monday in honour of the Holy Trinity, or for the Dead;[2]) for Tuesday in honour of the Holy Angels; for Wednesday in honour of the Holy Apostles SS. Peter and Paul; for Thursday, in honour of the Blessed Sacrament; for Friday, in honour of the Holy Cross or Passion of our Saviour; and for Saturday in honour of the Blessed Virgin; this last with 5 different formulas according to the different seasons of the Ecclesiastical year.[3]) After these come 13 Votive Masses for particular objects, e. g. *the election of a Pope, for the Sick, for Peace, for a Bride and Bridegroom* &c. The 6th section finally, embraces the Festivals for particular places (*Festa pro aliquibus locis*), which are not celebrated by the universal Church, going from the 7th of December, to the 29th of November. As an Appendix or Supplement to the Missal or Gradual, we meet in the end, the *proper* for each Diocese

[1]) "*Votive* masses, are so called, because celebrated for some special purpose of impetration, thanksgiving or praise." *Amberger Pastoraltheologie, II. Bd. p. 241.*

[2]) The *Missa pro Defunctis* is found in the *Missal* last of all the Votive masses, and in the *Gradual* at the end of the *Ordinar. Missae.*

[3]) From Advent to Christmas, from Christmas to the Purification, from the Purification (Feb. 2nd) to Easter, from Easter to Pentecost, from Pentecost to Advent.

or country, e. g. *Proprium Hiberniæ*, containing the Masses for the Irish Saints, whose Feasts may not be solemnized by the Church at large, but who are specially honoured in Ireland.

II. The Breviary, and also the *Directorium Chori* and the extract for Vespers (*Vesperale Romanum*) have exactly the same arrangement as the Missal. Before the *Proprium de Tempore* (and instead of the *Ordo* and *Canon* in the Missal), we find the *Psalterium Romanum dispositum per Hebdomadam* or Psalms, portioned out to each day of the week; and instead of the 5th section of the Missal (*the votive masses*), we have in the Breviary, the *Office of the B. V. M.*, the *Office for the Dead*, the *Litany of the Saints* &c. Each day has its own *Matins, Lauds,* and *canonical hours: Prime, Terce, Sext* and *None, Vespers* and *Complin.* These several portions of the Divine Office will be more fully explained in subsequent chapters. At the end of the *Directorium Chori*, the fixed Chants and Intonations for the *Psalms, Versicles* &c. are collected together under the rubric *"Commune Directorii."*

THE HOLY SACRIFICE OF THE MASS.

CHAPTER 19TH.

INTROIT. — KYRIE. — GLORIA.

The highest and most solemn act of the Catholic *Liturgy*, ("λείτος" and "ἔργον" *"public work"*) is, unquestionably, the Most Holy Sacrifice of the Mass. It is the very centre point of her worship, and every

thing else is subordinately grouped around it. Hence every movement in its celebration, whether private or solemn, is carefully provided for by a code of rules, called *rubrics,* which have all the force of law, and bind under sin. Music or singing, is in no sense *essential* to the Holy Sacrifice *as such;* and for chant or music, during the celebration of *private* or Low Mass, the Liturgy makes no provision.[1]) But for the solemn[2]) celebration of Mass, singing is indispensable, and the rubrics do not allow such solemn celebration, where the Chant is not adequately provided for. Again, the Chant which should accompany the solemn celebration of the Holy Sacrifice, is essentially an *alternated* or *antiphonal* chant, in imitation, as Witt says (*Fliegende Blätter an. II. N° 3 and 4*) of the Seraphim crying one to another, and saying, "Holy, Holy, Holy, the Lord God of Hosts, all the earth is full of his glory." (Isais cap. vi.) The Celebrant intones the *Gloria* or *Credo,* and the Choir answers him and sings the remainder of the Text. So that the Celebrant who sings the Gloria, Preface, &c. the Deacon who sings the Gospel, the Subdeacon who sings the Epistle and the Choir singing its part, are all *quid unum et idem,* one and the same, liturgically considered; and all should combine to carry out the repeated injunction of the Sacred Congregation of Rites, that Mass should be said or sung, *prout jacet in Missali;* — as it is found in the Missal; nor is it lawful for the Cele-

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[1]) The custom prevailing in most parts of Ireland and elsewhere, of having Music or singing, whether congregational, or by a trained Choir, during Low Mass on Sundays and Festivals, is not contemplated by the Liturgy. Nevertheless it is not a custom to be condemned, provided the music be of a character calculated to edify the faithful and help devotion, and not, as too often is the case, *"a cheap concert at one end of the Church, while Mass is being celebrated at the other."*

[2]) Solemn Mass is of two kinds, viz: the *Missa Cantata,* without Deacon or Subdeacon, where the Celebrant alone sings the *Accentus;* and *solemn High Mass,* with the sacred ministers.

brant, Deacon, Subdeacon or Choir, to omit or abbreviate any portion of the Sacred Rite.[1])

In the Missal, the commencement of Mass is, — I. The Introit, (*Introitus, entrance*), — and *not* the *Kyrie.*[2]) The Introit is an *antiphonal*[3]) Chant, comprising an Antiphon, *one* verse of a Psalm, and the Doxology or *Gloria Patri;*[4]) after which the Antiphon is repeated.[5]) At Easter, and during Paschal Time, the antiphon of the Introit is terminated by a double *Alleluia;* which will be found, with a suitable modulation for each mode, at pages 70* and 71* of the Gradual (*8vo edition*), and pages 113* and *seqq.,* Vol. II. of the *Folio* edition.

Observation I. The *Introit* was introduced into the Liturgy by Pope Celestine I. (A.D.432) who ordered that the Psalms of David should be sung *antiphonally* before Mass. St. Gregory the Great ordered *one* Psalm to be sung whilst the Sacred ministers were proceeding from the Sacristy, and entering the *Presbyterium;* (hence *Introitus*) and that one verse of such Psalm should be selected

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[1]) In a "communicated" article of the Catholic Church Music periodical "Cecilia" (*Fischer. Bros. New York*) 3d year No. 3; the following remarks occur. "An ordinary organist assisted by a few singers of moderate abilities and immoderate pretensions, can have things pretty much their own way. The priest, the congregation and the Mass itself, are all subordinate to them. The Introit, Gradual, Offertory and other essential parts of the Mass are entirely ignored, while the Kyrie, Gloria &c. are brought out in a carnival of harmony.... Is not this in direct opposition to the spirit of the Church."

[2]) The Sacred Congregation of Rites declared the omission of the Introit by the choir, to be an abuse that should be removed. "*Abusus quod in Missis cum cantu praetermittatur cantus Introitus &c.... tollatur.*" S. R. C. 11. Sept. 1847.

[3]) i.e. To be chanted alternately by two choirs, or two divisions of a choir.

[4]) During Passion Time, i.e. from Passion Sunday to Holy Thursday inclusive, and in Masses of the Dead, the *Gloria Patri* is omitted.

[5]) We are not supposing the presence of an organ. The rule in this latter case will be given further on.

to serve as an Antiphon and be sung before and after the Psalm, as at Vespers; such Psalm and Antiphon being selected, as would seem most appropriate to the Feast celebrated. Since the 8th century, if not earlier, the custom prevails to sing 1st the *Antiphon,* 2nd *one verse,* instead of the entire Psalm, 3d the *Gloria Patri* and then repeat the *Antiphon.* As e. g. in the Introit for 1st Sunday of Advent, we have for Antiphon *"Ad te levavi"*; consisting of the two first verses of the 24th Psalm: then the *Psalm-verse,* being the 4th of the same Psalm, and finally the *Gloria Patri,* with the Antiphon repeated. In the commencement the Antiphons were selected from the Psalms, later on some were taken from other appropriate portions of Scripture, and some again such as *"Salve sancta parens"* (*Sedulius*), and *"Gaudeamus omnes in Domino"* belong not to Scripture. In the Missal (and Gradual) there is a special Introit for every day and every Feast in the year, except for Holy Saturday and the High Mass of the Vigil of Pentecost. On these days as the Litany of the Saints is chanted whilst proceeding from the Baptismal Font to the Altar, the Concluding *Kyries* of the Litany serve as the *Kyries* of the Mass, and no Introit, in the usual sense, is provided.

On *Ferias* (*week-days*) and simple Feasts (*simplicia*) one Chorister[1]) intones the Introit and sings alone up to the 1st upright line or bar drawn across the stave ; on *semidoubles* and *Sundays* (when the Mass is of the *Sunday,* and *not the Feast of a Saint* &c.) two choristers chant the Intonation; on Feasts of greater rank and solemnity, three or four intone the first word; and then the entire Choir falls in, and sings the Antiphon right through till they meet the double bar, and the Psalm verse indicated by the red letters *Ps.* preceding. The first half of this verse down to the colon; and of the *Gloria Patri,* is sung by one or more choristers as above directed; the full choir responding

[1]) Vide the Directions for using the Gradual printed in the commencement of the new Ratisbon edition.

with the remaining half. The time for commencing to sing the Introit is when the Celebrant has reached the Altar steps and commences Mass;[1]) and the music of the Introit should be *Gregorian*, even when the other portions of the Mass are sung to harmonised music.[2])

II. The Introit is followed immediately by the *Kyrie* (*ter* — i. e. *three times repeated*), *Christe* (*ter*) and *Kyrie* (*ter*). In the *Missa de B. M. V.* the triple Kyrie and Christe have the melodies varied.

Observation II. The Introduction of the *Kyrie eleison* from the Greek into the Latin Liturgy is attributed by some to Pope Sylvester, by others to Pope Damasus. The number of repetitions was different at different periods, it was finally settled in the Roman Liturgy that the repetitions should be nine in number. *Kyrie thrice*, in honour of God the Father; *Christe thrice* in honour of God the Son; and *Kyrie* again *thrice* in honour of the Holy Spirit. The melody of the first Kyrie is generally identical with that of the *Ite Missa Est*, or *Benedicamus* prescribed for same day or Feast. After the 12th century the custom grew of interpolating other words between the Kyries; as in a Missal printed in Paris A. D. 1519 we have *"Kyrie eleison Pater infantium; Kyrie eleison Refector lactentium;"* and also in a Missal published in 1631, but it is accompanied by the following rubric *"nullo modo sunt de ordinario seu usu Romano."* These interpolations were called Tropes, but since the corrected Missal of Pius V. they have never been tolerated.

Observation III. In the *Graduale Romanum* under the rubric *Ordinarium Missae*, we find the regularly re-

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[1]) Cum vero Episcopus pervenerit ante infimum gradum altaris..., cessat sonitus organorum, et chorus incipit Introitum. Cerem. Episc. Lib. II. cap. VIII.

[2]) Sometimes harmonised arrangements are met with for the words of some Introits, but such are very few; and it is more in keeping with the spirit of the Church that this portion at least of the Liturgy should be sung in Plain-Chant. It is no excuse on the part of the Choir to say they do'nt know Plain-Chant; no Church choir, properly so called, should be ignorant of it.

curring chants for the *Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei,* arranged according to the rank or character of the Ecclesiastical Seasons and Feasts; following the same order that the *Ite Missa Est,* and *Benedicamus Domino* preserve in the Missal: in all, 13 Masses or Mass Chants, and the Mass for the Dead. As Easter is the greatest festival, the first in order is the Mass to be used on week days from Holy Saturday to Saturday *in albis* (inclusive). Then the Gregorian Mass for the most solemn Festivals (*festa solemnia*). Every Choir-Master who has the object of the Liturgy at heart, should become acquainted with and understand the Directory, or *Ordo;* and learn from it the rank or solemnity of the Feast, so as to choose the Mass specially appointed for it. The third Mass is for festivals of high rank, though not the highest (*festa duplicia*), which as occasion suits, may be varied with the fourth. The fifth and sixth Masses are exclusively for Festivals of the B. V. M.; which may be either *solemnia, duplicia,* or *semiduplicia.* The *Ordo* for each year and locality determines the rank of each.

If on any Sunday throughout the year (except the Sundays of Lent and Advent) the Office and Mass be of the *Sunday,* and not of the B. V. M. or any Saint; then the *seventh* Mass (*in Dominicis infra annum*) is to be sung.

On Feasts of Saints (*semidoubles*), the eighth Mass is used. On *semidoubles* (*ferias*) within Octaves, (not Octaves of the B. V. M.), and when the office is, *de die infra Octavam,* the ninth Mass is employed. The tenth Mass is for *simple* Festivals (*ritu simplici*). In the present arrangement of the Calendar they occur very seldom.

On Ferias (*work-days*) throughout the year, except during Advent and Lent, the eleventh Mass is used. On the Sundays of Advent and Lent (*Septuagesima* to *Quinquagesima* not included), the twelfth Mass; and on the Ferias of Advent and Lent the thirteenth.

Then comes the Mass for the Dead (*pro Defunctis*) which is given entire, from the *Introit* to the *Responsorium Libera.*

III. The Gloria, or Hymn of the Angels, is then intoned by the Priest, if the rubric prescribe it. The

Priest sings the words *"Gloria in excelsis Deo"* and the Choir take up immediately with the words *"Et in terra pax,"*[1]) and sing all[2]) the words right through to the end.

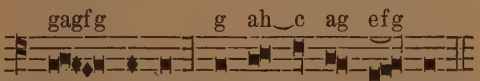
The following are the various Intonations to be used by the Celebrant according to the rank of the Festival.

Toni "Gloria."

1.) In Festis solemnibus et duplicibus.

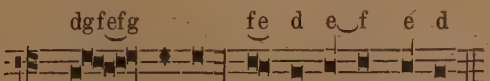
In this Intonation there is a fall of a *semitone* from the syllable *a* to *in;* consequently it is a mistake to sing *in* to the note *fa.*

2.) In Missis B. Mariæ (also in Votive Masses of the B.V.M. on *Christmas Day, Corpus Christi,* and during their octaves).



The full tone *Sol-fa* (*g–f*), and the Semitone *mi–fa* (*e–f*) should be well fixed on the ear.

3.) In Dominicis festis semiduplicibus, et infra Octavas, quæ non sunt B. Mariæ.



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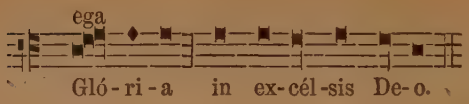
[1]) It is consequently *unrubrical* for the choir to repeat the words *Gloria* &c., though in most modern concerted masses, this is constantly done.

[2]) *S. R. C. 5. Julii 1631; 11. Sept. 1847* &c.

4.) In Festis simplicibus.[1])



The minor third *mi–sol* (*e–g*) should never be sung as if major (*e–g* ♯). The *Gloria* is not sung on the Sundays of Lent and Advent.

CHAPTER 20TH.

THE CHANTS FOR THE PRAYERS.

The *Directorium Chori* sets forth very clearly the several chants for the Prayers under the rubric *Toni orationum;* however we think it well to be most explicit on this point, as it is too often overlooked. The prayers may be sung in three ways in *Tonus festivus, simplex ferialis,* and *ferialis.*

I. Tonus festivus.

The Prayers should be sung in Festive tone, *quando officium est duplex, vel semiduplex, vel de Dominica in Matutinis, Missis*[2]*) et Vesperis. His exceptis semper dicuntur in Tono feriali.*

This festive tone is monotonic admitting of two inflections or "Accents;" the 1st *fa-mi-re-fa* called the *punctum principale;* the 2nd *fa-mi,* called the *semipunctum.* The *punctum principale* is employed at that break in the prayer, where the sense of the words marks off

[1]) This is also used in Votive Masses *de Angelis,* in masses *pro parvulis defunctis,* and on the Ferias of Paschal time, when *de ea.* Baini mentions that the *praxis* in the Pontifical chapel is, on all occasions, to use the *solemn* intonation, № 1.

[2]) *Etiam in Laudibus et Missis votivis solemnibus (ob causam gravem et publicam, et frequentiam populi).*

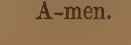
a section or clause; in other words, where a *colon* or *semicolon* occurs; or sometimes in the new editions of Liturgical Books, where even a comma completes the clause. This inflection should always be sung with emphasis, and rather slowly.

The second inflection the *semipunctum,* is used in the second part or section of the prayer, usually indicated by a *semicolon* or *comma.* When a prayer is so short that both inflections cannot be introduced without destroying the sense, the *semipunctum* is omitted. The *semipunctum* should never be sung before the *punctum* in the body of the prayer; the *punctum* always comes first; e. g. In the Prayer *Deus, qui nos conspicis,* on the Feast of St. Calixtus, 14. October, the *punctum principale* falls on the word *deficere,* and then the *semipunctum* is not used. The same occurs on the 29th of Nov. and elsewhere.

The *punctum* and *semipunctum* are used only once in each prayer, however many the clauses. This rule should be especially borne in mind, in the protracted prayers of some new Feasts. At the close of the prayer, the accented syllable, (*not the final syllable*) of the last word, should be held out, by dwelling on the vowel; and a short pause made between it and the closing formula.

When the prayer closes with *Per Dominum,* and *Per eundem Dominum,* the *semipunctum* comes first, and falls on *tuum,* the *punctum principale* last, on *Sancti Deus.* In the conclusion *Qui tecum vivit,* or *Qui vivis,* the *semipunctum* is altogether omitted, and only the *punctum* used on *Sancti Deus.*

If several prayers are to be sung *sub unica conclusione,* each one has its *punctum,* and *semipunctum* at the places indicated.

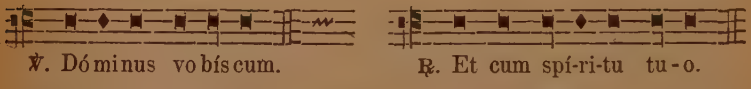
The response Amen should be sung on one and the same note,  .

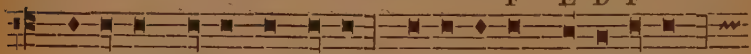
A-men.

Examples of prayers in the Festive tone.

(In ritu dupl. aut semidupl.)

Dominus vobiscum, is always, and in all cases to be sung thus.





II. Tonus simplex ferialis.

The prayers in this tone also called *Tonus ferialis missæ*, are sung without any inflection whatever, and are purely *monotonic*. Where a *punctum* or *semipunctum* would be used in the festive tone, here a *pausa* or *suspirium* is substituted. There is no need of giving an

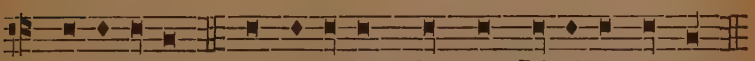
example of this intonation as all the syllables are sung to the same note. The *Tonus simplex ferialis* is used: 1) in *Festis simplicibus* and *diebus ferialibus;* 2) in *Missis Defunctorum;* 3) for all the prayers at the blessing of Candles and Palms (*Candlemas Day* and *Palm-Sunday*), which close with, *Qui tecum vivit, Per Dominum nostrum* &c., or *clausula major;* 4) for the prayer *Deus a quo et Judas,* on Good Friday, as well as the *omnipotens* immediately following, and the *Libera nos* after the *Pater noster;* 5) for the prayers that occur before the Mass on Holy Saturday and Vigil of Pentecost, at the end of the *Prophecies,* and at the blessing of the Water;[1]) 6) for all the prayers of the *Officium Defunctorum,* of the *Litanies, Processions* &c. if they terminate with the *clausula major;* as for example, on All Souls Day, and the Rogation Days.

III. Tonus ferialis.

In this form of Intonation, all the words of the Prayer are, as in the previous case, sung to one note, except the *last* word and the ending or close;[2]) where the voice falls a *minor* Third.

Example of the *Tonus ferialis.*

Concéde, miséricors Deus, fragilitáti nostrae praesídium: | ut qui sanctae Dei Genitrícis memóriam ágimus, | inter-ces-si-ó-nis ejus au-xí-li-o | a no-stris in-i-qui-tá-ti-bus



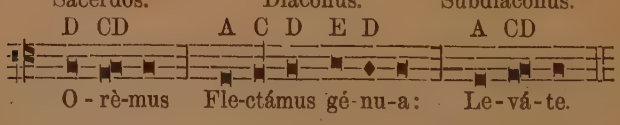
re-sur-gámus. Per e-ún-dem Chri-stum Dó-minum nostrum.

[1]) The prayers at the blessing of the *fire* are simply read, not chanted.

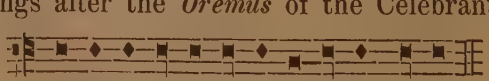
[2]) The ending of prayers in these cases, where the ferial intonation should be used, is always: *Per Christum Dominum nostrum,* or *Per eundem Christum Dominum nostrum,* or *Qui vivis et regnas in sæcula sæculorum,* and is called the clausula minor.

This Intonation is used: 1) With the prayers sung after the four Anthews of the B. V. M. 2) For the prayer *Dirigere* at Prime. 3) In the Office of the Dead, at Vespers (Matins), Lauds, Libera, when the *clausula minor* is annexed. 4) For the prayers after the Litanies with *clausula minor*. 5) At the *Asperges* or *Vidi aquam* on Sundays. 6) After the *Mandatum* on Holy Thursdays. 7) Before and after the blessing of the *candles,* (Feast of the Purification) *ashes,* and *Palms* when the prayers close with the *clausula minor;* and at Benediction, or *expositio SS. Sacramenti,* out of Mass time, when the prayers are terminated by the *clausula minor*. When several prayers are sung in succession in *Tono feriali,* then this inflection of the minor Third is only made on the last word of the last prayer.

Observation I. Before the 7 Prayers of Good Friday, after the Prophecies on Holy Saturday, at the blessing of candles on the 2nd of February (if after *Septuagesima*), and in the Masses of Quarter tense *extra tempus pasch.* the following is sung by the Celebrant, Deacon and Subdeacon.

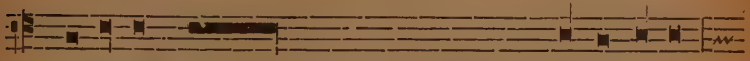


The full tone D-C, and the minor third A-C, should be well practised; and the fourth (*I*-C) should never be sung.

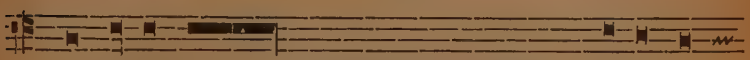
Observation II. At the *Oratio super populum, (cantata Post-communione in missa de feria temp. Quadrag.)* the Deacon sings after the *Oremus* of the Celebrant.

Observation III. On Good Friday the prayers commencing with *Oremus,* are sung to a peculiar intonation,

which in some Missals is only noted for the first, but here we give all in full.

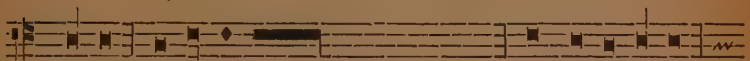
I. Oratio. F E D E



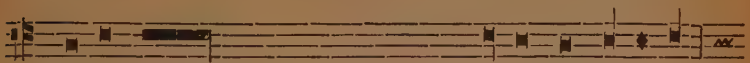
O-ré-mus, delectíssimi nobis | pro Ecclésia sancta De-i:



ut e-am Deus et Dóminus noster | pacificáre, | adunáre, | et custodíre dignétur toto or-be ter-



rárum: sub-jí-ci-ens ei prin-ci-pá-tus, et po-te-stá-tes:



detque nobis quiétam et tranquíllam vi-tam de-gén-ti-bus,

E C

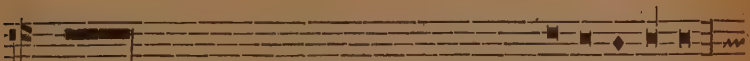
glorificáre Deum Patrem o-mnipotén-tem. O-ré-mus &c.

See Observation I.

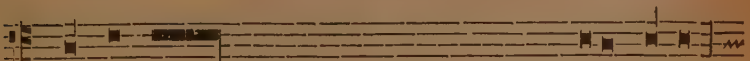
The prayer immediately following is then sung in *Tono simplici feriali*, on the one note D.

II. Oratio.

O-ré-mus et pro beatíssimo Papa no-stro N... ut De-us



et Dnus noster, | qui elégit eum in órdine E-pi-sco-pá-tus,

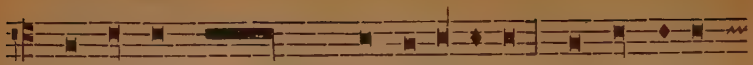


salvum atque incólumem custódiat Ecclésiae suae sanctae,

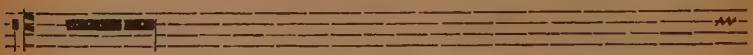
E C

ad regéndum pópulum san-ctum De-i. Orémus &c. as above.

III. Oratio.



O - ré - mus et pro óm-ni-bus E - pí-sco-pis, Pres-by - te-ris,



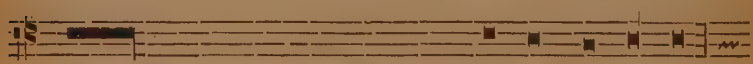
Diacónibus, | Subdiacónibus, Acólythis, | Exorcístis,
Le-ctó-ri-bus, | O-sti-á-ri-is, Con-fes-só-ri-bus, |

Virgí-ni-bus, Ví-du-is, et pro omni pó-pu-lo san-cto De-i.
O-ré-mus &c. as above.

IV. Oratio *pro Romano Imperatore ob sublatum Romanum imperium non amplius recitetur, nec quidquam aliud ejus loco substituatur. S. R. C. 14. Mart. 1861.*

V. Oratio.

O - ré - mus et pro catechúmenis nostris: ut Deus et Dnus



noster, adapériat aures prae-cor-di-ó-rum i-psó-rum:

ja-nu-ámque mi-se-ri-cór-di-ae: ut per lavácrum regenera-

tiónis | accépta remissióne ómnium pecca-tó-rum, et ipsi

inveniántur in Christo Jesu Dó-mi-no no-stro. Orémus &c.
as above.

VI. Oratio.

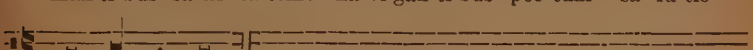
O - ré - mus, dilectíssimi nobis, | Deum Patrem o-mni-po-

téntem: ut cun-ctis mun-dum purget er-ró-ri-bus: morbos

aú-fe-rat; fa-mem de-pél-lat: a-pé-ri-at cár-ce-res,

vín-cu-la dis-sól-vat, pe-re-gri-nán-ti-bus ré-di-tum, in-fir-

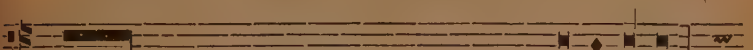
mán-ti-bus sa-ni-tá-tem: na-vi-gán-ti-bus por-tum sa-lú-tis



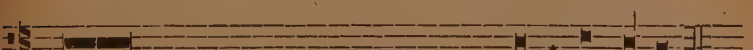
in-dúl-ge-at. Orémus &c. as above.

VII. Oratio.

O-ré-mus pro haeréticis et schis-má-ti-cis: ut Deus et



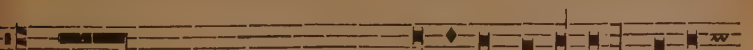
Dóminus noster | éruat eos ab erróribus u-ni-vér-sis,



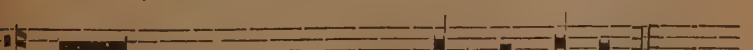
et ad sanctam matrem Ecclésiam
Cathólicam, | atque Apostólicam revo-cá-re di-gné-tur.
Orémus &c. as above.

VIII. Oratio.

O-ré-mus et pro pér-fi-dis Ju-dae-is: ut Deus et Dnus



noster | aúferat velámen de cór-di-bus e-ó-rum; ut et

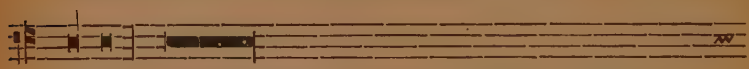


ipsi agnóscant Jesum Christum Dó-mi-num nostrum.
Orémus &c. as above.

IX. Oratio.

O - ré - mus et pro pa-gá-nis: ut Deus omnípotens aúferat

iniquitátem a cór-di-bus e - ó-rum; ut re-lí-ctis i - dó-lis



su-is, con-vertán-tur ad De-um vi-vum et ve-rum, |
et ú-ni-cum Fí-li-um e-jus Je-sum Chri-stum |

De-um et Dó - mi-num no-strum. Orémus &c. as above.

CHAPTER 21st.

FROM THE EPISTLE TO THE PREFACE.

I. The Epistle is sung on one note without any change or inflection; except, before a mark of interrogation, where the *accentus interrogativus* is introduced. This inflection is made by falling a *semitone,* and then returning to the reciting note. If the sentence close with a monosyllable, the inflection is made on *it;* if with a word of many syllables, the voice falls the semitone on the *accented* syllable of such word; e. g.

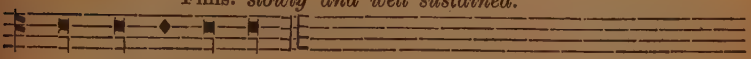
Tonus Epistolæ.

Lé-cti-o li-bri sa-pi-én-ti-ae. Quis est hic et laudábi-
Quid ígitur

Interrogatio.

mus e-um? Dedit illi coram praecépta, et legem vitae
lex?

Finis. *slowly and well sustained.*



et dis-ci-plí-nae.

II. After the Epistle or Lesson, comes the Gradual. This for the most part is sung to a prolonged melody; and frequently touches the extreme limits of the Gregorian compass. Two chanters intone the *Gradual,* that is, sing the first word or words until they meet the bar or line drawn across the stave; then the full choir joins in and sings down to the ℣ or *Gradual-verse,* which is sung by the chanters only. Should the Gradual be followed; as is mostly the case, by two *Alleluias* and a *verse* of a psalm; then the Chanters sing the first *Alleluia* down to the *neuma*[1]) or sign; the Choir repeats the same *Alleluia,* and continues the *neuma* following, but only on the vowel *a.* Then the Chanters intone the *verse* down to the sign, and the Choir continues it to the end; — the Chanters repeat the *Alleluia* to the *neuma;* the choir falls in and sings the *neuma* only, on the vowel *a.* From *Septuagesima,* instead of the double *Alleluia* and *verse,* the *Tract* should be sung; each verse of which is intoned by the Chanters, and continued by the Choir.

In *Paschal Time* the Gradual is omitted, and only the *Alleluias* and *verse* sung, in the manner just described; but in Paschal time, the verse is followed by

[1]) We have already explained the various significations of the word *neuma.* Here it is used for the group of notes sung to the final vowel of the word *Alleluia,* by way of prolonged jubilation.

a new *special Alleluia* and a *second verse.* This special *Alleluia* is intoned by the Chanters down to the *neuma,* or sign , the Choir does not repeat it but vocalizes the *neuma* to the vowel *a;* then the chanters intone the verse as before, and the *special Alleluia* is repeated with *neuma.*

The *Alleluia* and *verse*[1]) differ in the character of the melody, and mostly in the *modus,* from the *Gradual* to which they may be annexed.

Observation. In Masses for the Dead there is a *Gradual* and *Tract;* both of which strictly speaking should be sung. The Sacred Congregation of Rites in an answer dated the 11. Sept. 1847. says: *"Vel non celebrandas Missas defunctorum vel canenda esse omnia, quae precationem suffragii respiciant."* This would imply that at least the 1st verse of the Gradual, which is *per modum suffragii,* and the entire of the *Tract* or *Absolve* should be sung. However the *praxis* in the Papal Chapel, and in the Roman Basilicas, is to omit the *Gradual* and sing only the *Tract* or *Absolve.*

"The last syllable of the last *Alleluia* by being "broken up into several notes, is held out in a long "protracted chant.... This prolongation of the *Alleluia*

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[1]) "Before the correction of the Gregorian Chant under Pius V., great confusion prevailed as to the method of singing the *Alleluia* and *verse.* St. Gregory appears to have left it to the good will of the singers, and in the writings of this immortal Pontiff, we meet the words: *Alleluia et Versus quale volueris." Lambillote, Aesthet. p. 33.* The 1st *Ordo Romanus* says: *"In quotidianis diebus, si voluerint cantores, tantum prima pars dicatur."* (The *Alleluias* in the older Liturgies were joined with several verses, and continued until the ceremonies preceeding the singing of the Gospel had ended. Even still in Pontifical Masses, this custom is observed, and the 5th *Ordo Romanus* says: *"Episcopus annuit magistro scholæ, quando a cantoribus Graduale vel Alleluia repetere debeat."*) On account of this practice it may be inferred as a practical rule, that according to circumstances, one or more verses of the *Gradual, Alleluia, Tract* or *Sequence* may be sung as many as can be sung until the Deacon is ready to sing the Gospel. In a *Missa cantata;* — without Deacon or Subdeacon; — the singing of the Gradual &c., may be omitted altogether.

"was called Sequence.... Later on however, words "appropriate to the Festival were supplied to this pro- "tracted chant, to which the name *Sequence* was re- "stricted..... By degrees every Sunday and Festival "had its proper Sequence, until the correction of the "Missal, when only *four* were retained in use." [1])

The Sequences in earlier times were also called *Prosæ;* most of them were composed by *Notker Balbulus* (A. D. 912). Pre-tridentine Missals have as many as one hundred such; however, the general Reform of the Missal ordered by Pius V., eliminated all but the *five* [2]) best and most beautiful.

These truly divine poems, the works of most holy men, are wedded to equally divine melodies. As a rule, each verse has its own special melody, or in some instances two verses are sung to the same notes.

III. The Gospel admits of *three* inflections; 1) before a mark of interrogation, 2) before a full stop, and 3) at the termination.

Before a mark of interrogation, the voice falls from the reciting note, *half a tone,* Do-Si, and returns immediately to the same note; before a period or full stop, it falls a *minor third,* — Do-La, and returns at once to the reciting note Do, *without* any intermediate Si. The *accented* syllable before a period is always sung on the

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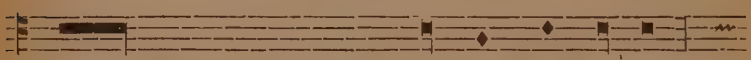
[1]) Amberger, Pastoraltheologie. II. Vol. p. 97.

[2]) These *five* are: *Victimæ Paschali Laudes,* of *Wipo* (11th century) for Easter; *Veni Sancte Spiritus,* (11th cent. [?]) for Pentecost. *Lauda Sion,* of St. Thomas of Aquin (13th century) for Corpus Christi; and the *Stabat mater dolorosa* of Jacopone (end of 13th cent.) for the Seven Dolours of the B. V. M. The Sequence *Dies Iræ* may not be classed with the above; it is a *speciality* of the Mass for the Dead. As the last verse of the *Dies Iræ* contains a prayer for the departed, it must always be sung. The *descriptive* or *dramatic* verses may be omitted. Schubiger's work: *"Die Sängerschule von St. Gallen,"* affords a great deal of information regarding the Sequences.

tonus currens, or reciting note, and the minor third should never be made on a short syllable, it usually occurs on the fourth syllable before the period. Towards the termination of the Gospel, about the fourth or sixth last syllable,[1]) the voice falls the minor third, and then returns to the reciting note, but *with* an intermediate Si, and these notes should be sung *slowly* and *impressively*.

Tonus Evangelii.

℣. Dó-mi-nus vo-bís-cum. ℟. Et cum Spí-ri-tu tu-o.



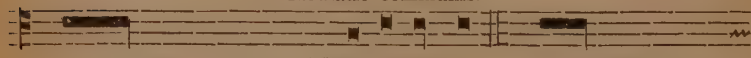
Sequéntia sancti Evangélii se-cún-dum Mat-thae-um,
" " " " Jo-án-nem,

℟. Glória

Initium. Interrogatio.

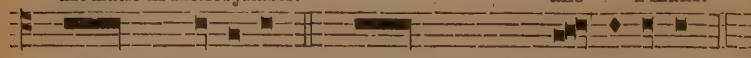
se-cún-dum Mar-cum. Quid er-go e-rit no-bis?
" Lu-cam. Nonne decem mundáti sunt?
ti-bi Dó-mi-ne.

Mediatio cómmunis.



Hi autem qui por-tá-bant steté-runt. Ille autem dixit:

Mediatio in monosyllabis. aho Finalis.



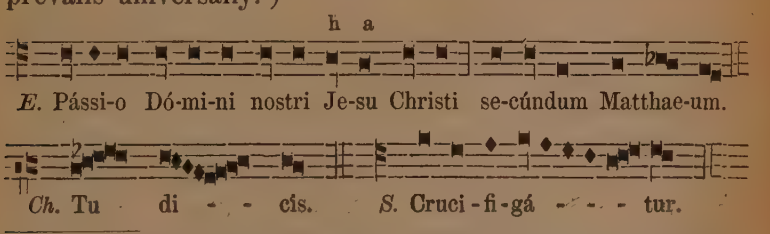
Quia Pro-phé-ta est. Et vitam ætérnam pos-si-dé-bit.
Et qui se humíliat ex-al-tábi-tur.
Non potest meus esse discí-pulus.

[1]) The *Direct. Chori* remarks: *non fit depressio vocis a fa ad re* (here it is *Do-La*, same interval as *Fa-Re, F-D*) *ante 6 syllabam.... nec post quartam.*

Observation. The Passion of our Lord, according to the four Evangelists, is sung in Holy Week in a peculiar manner. Three Priests or Deacons,[1]) divide the Text between them in such a way, that one chants the words spoken by Our Saviour, another the narrative of the Evangelist, and the third the words spoken by other individuals, such as Peter, Pilate &c. the Jews or the Synagogue. In the Missal these three divisions are marked thus, X (*Christus*), E (*Evangelista*), T (*Turba*), or † (*Christus*), C (*cantor* or *chronista*), S (*succentor* or *synagoga*), or S (*Salvator*), E (*Evangelista*), Ch (*Chorus*), or finally B (*vox bassa,* Christus), M (*v. media,* Evang.), A (*v. alta,* the Turba). Those passages in which a multitude or number of individuals are represented speaking, may be sung by a special choir to the harmonised arrangements of *Vittoria,* or *Suriano,* &c.

William Durandus Bishop of Menda, who died in Rome on the 1st of November 1296, in his *Rationale Divin. Offic. lib. 2. cap. de fer. 2. post Dominic. in ramis palmarum,* testifies that even at that remote period, *"non legitur tota passio sub tono evangelii, sed cantus verborum Christi dulcius moderantur; evangelistae verba in tono evangelii proferuntur; verba vero impiissimorum judaeorum clamose, et cum asperitate vocis."* (*See* Baini, *Vol. II. page 110.*)

The *Tonus passionis* varied in different countries. However the Roman method, compiled by Guidetti, now prevails universally.[2])

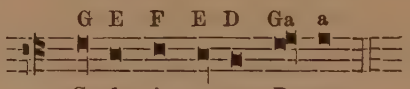


[1]) Or the Celebrant as *Christus,* Deacon and Subdeacon the other parts. If however the Passion be not sung by the Priest and sacred ministers at the altar, then ordinarily speaking, a Subdeacon cannot take the part of the *Turba,* still less that of the Evangelist, because he cannot use the stole.

[2]) A very useful edition of the four passions in full was brought out in Rome 1838 by Alfieri *"Cantus passionis."* This has been reproduced by Pustet in Ratisbon.

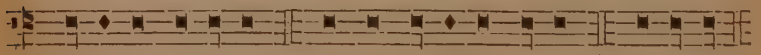
IV. After the Gospel the Celebrant intones the *Credo in unum Deum,* if the Rubric should prescribe it, and the choir answers, commencing with the word *Patrem.*

The official edition of the *Gradual* contains, besides the first form of chanting the Credo, usually found in most Graduals, three others written in the same *Tone* or *Mode.* (IV.) Any one of these can be selected by the Choir. The intonation of the *Credo* is as follows:



The choir immediately follows with the words *Patrem omnipotentem,* and sings all the words [1]) without abbreviation to the end.

V. As soon as the *Credo* is terminated, the Celebrant sings *Dominus vobiscum,* and the Choir responds. The Celebrant then introduces the Offertory by *Oremus,* as follows:


℣. Dóminus vobíscum. ℟. Et cum Spíri-tu tu-o. *Sac.* O-rémus.

The Offertory consists of an extract from the Psalms or some other portion of Scripture, and all the Offertories assigned to each day and Feast are contained in the *Graduale.* Like the Introit, it is intoned by 1, 2 or 3 and 4 Chanters according to circumstances, and then continued to the end by the full choir. In Paschal Time an *Alleluia* is added, which if not printed after the Offertory of the day, may be found at the end of the *Graduale.*

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[1]) What we already advanced when speaking of the *Gloria,* holds equally for the *Credo.* The Sacred Congregation, and innumerable Provincial and Diocesan Councils have published Decrees against all abbreviation in the *Credo.* See *Smeddink. 2nd year Cœcilia, De Herdt &c.*

Observation. A custom very generally prevails of singing a *Motett* instead of the Offertory, or after the Offertory and before the Preface. The first mentioned practice is not allowable, as the Offertory prescribed for the day should be sung and may not be substituted. If time however permit, it is allowable after the Offertory either to repeat it, or to sing a Motett *suitable* to the Festival. Thus, if it be a Feast of the B. Sacrament, an *O Salutaris* or *Ave verum* &c., if of the B. V. M. an *Ave Maria, Alma Virgo* &c.; but we fail to see the appropriateness of the *"Quis est homo"* on Christmas Day, or of the *Inflammatus* on Easter Sunday.

CHAPTER 22ND.

THE PREFACE. — SOLEMN INTONATION.

The Preface, as its name indicates, is an introduction to the Canon of the Mass. It commences with an *antiphonal* chant between Priest and People (choir). Both Text and Melody are of very ancient date. Pope Gelasius is reputed by some writers to be the author. Baini quotes a manuscript in the Vallicellian Library, dating from 1075, in which the melodies are precisely the same as we sing at the present day.

The *Intonation* or *Chant* of the Preface is of two kinds: Solemn (*cantus solemnis* or *festivus*), and Ferial (*cantus ferialis*).

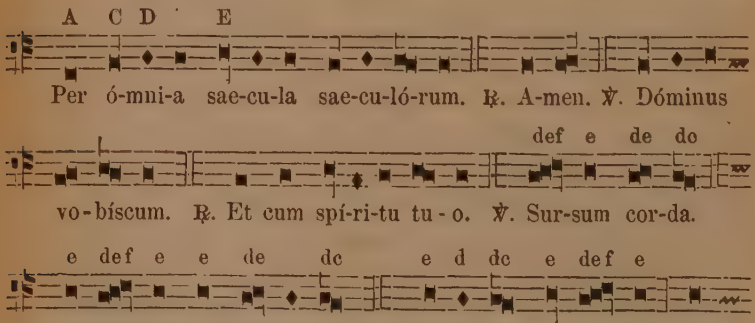
The Missal contains 11 Prefaces, differing somewhat in Text, according to the character of the season or Festival; viz. for *Christmas, Epiphany, Lent, Passiontide, Easter, Ascension, Pentecost* and *Trinity* (which serves also for Sundays throughout the year), for *Feasts of the B.V.M., of the Apostles,* and the *Præfatio communis* or Preface generally used, when no special preface is prescribed.

We give here the Chant for all[1]) the Prefaces, in so far as the Text varies. The learner should be careful to sing the first interval, a *minor third* (A–C, La–Do) correctly; and the recurring full tone from D to C, should not be diminished by sharpening the C.

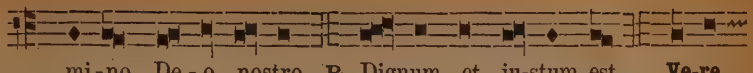
The Celebrant should also be careful not to intone the *Per omnia*, at too high a pitch; as by reason of the continous ascent of the melody (II. Tone) it reaches to a minor sixth from the initial note A; and if this be taken too high, the falling and weakening of the voice during the course of the Chant, will lead to untunefulness and precipitation; neither should he make the first interval a fourth G–C, as is too commonly done. The *accented* syllables should be specially attended to.

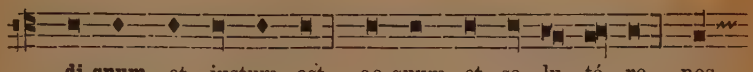
1. De Nativitate.

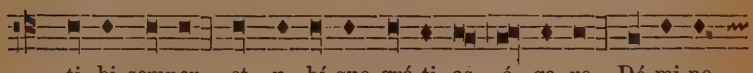
From Christmas to Epiphany (except the Octave Day of St. John the Evangelist), on the Purification, on Corpus Christi, and during its Octave (if no Festival occur having a proper Preface), on the Feast of the Transfiguration, and of the Holy Name, the following Preface is sung.

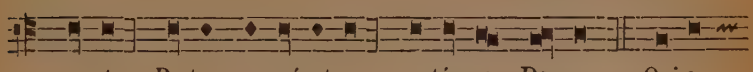

A C D E
Per ó-mni-a sae-cu-la sae-cu-ló-rum. ℟. A-men. ℣. Dóminus
def e de do
vo-bíscum. ℟. Et cum spí-ri-tu tu-o. ℣. Sur-sum cor-da.
e def e e de dc e d dc e def e
℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as a-gá-mus Dó-

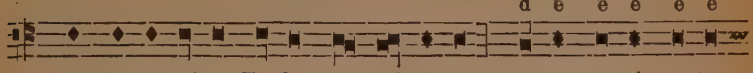
[1]) The Prefaces for the blessing of Palms, and of the Baptismal Font, can be learned from the missal. The Prefaces given here are taken from the most recent Roman edition of the Missal approved of by the Sacred Congregation of Rites; and are a faithful reprint of the work compiled by Guidetti: *Cantus Præfationum. Romæ. Jac. Tornerii. 1588.*

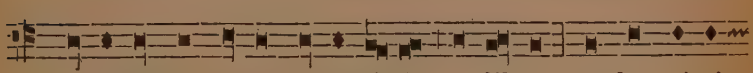

mi-no De-o nostro. ℟. Dignum, et ju-stum est. **Ve-re**


di-gnum et justum est, ae-quum et sa-lu-tá-re, nos


ti-bi semper, et u-bí-que grá-ti-as á-ge-re, Dó-mi-ne


sancte, Pa-ter o-mnípotens, ae-tér-ne De-us. Qui-a

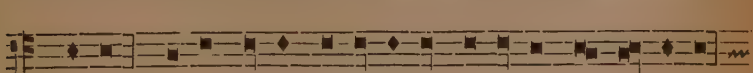

per in-car-ná-ti Verbi my-sté-ri-um, no-va men-tis nostrae


ó-cu-lis lux tu-ae cla-ri-tá-tis in-fúl-sit: ut dum vi-si-

bí-li-ter Deum co-gnó-sci-mus, per hunc in in-vi-si-bí -

li-um a-mó-rem ra-pi-á-mur. **Et í-de-o** cum Ange-

lis et Ar-chán-ge-lis, cum Thronis, et Do-mi-na-ti-ó -

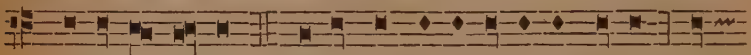

ni-bus, cumque o-mni mi-lí-ti-a coe-lé-stis ex-er-ci-tus,

hymnum gló-ri-ae tu-ae cá-ni-mus, si-ne fi-ne di-céntes.

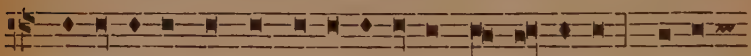
2. De Epiphania.

On the Feast of the Epiphany and during the Octave.

Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias ágere, Dómine sancte, Pater omnípotens (as at page 134.)



ae-tér-ne De-us. Quia, cum u-ni-gé-ni-tus tu-us in



substán-ti-a nostræ mor-ta-li-tá-tis ap-pá-ru-it, no-va

nos immorta-li-tá-tis suae lu-ce re-pa-rá-vit. Et í-de-o cum Angelis &c. (See page 135.)

3. In Quadragesima.

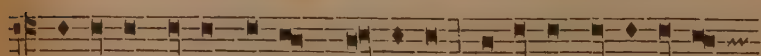
From the 1st Sunday of Lent (Dom. I. Quadrag.), to Passion-Sunday, the following Preface is sung on all Feasts (duplex and semiduplex), which have no proper Preface:

Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias ágere: Dómine sancte, Pater omnípotens (see page 134.)

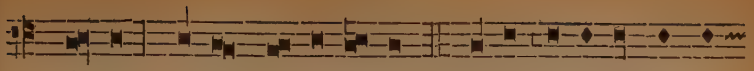
ae-tér-ne De-us. Qui cor-po-rá-li je-jú-ni-o ví-ti-a

cómprimis, mentem é-le-vas, vir-tú-tem lar-gí-ris, et prae-

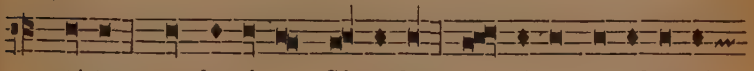
mi-a: Per Christum Dó-mi-num no-strum. **Per quem** ma-



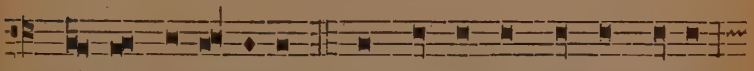
je-stá-tem tu-am lau-dant An-ge-li, ad-órant Do-mi-na-ti -



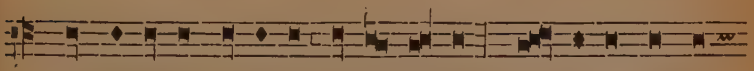
ó-nes, tremunt po-te-stá-tes. Coeli, coe-lorúmque vir-



tú-tes, ac be-á-ta Sé-raphim, só-ci-a ex-ul-ta-ti-



ó-ne con-cé-lebrant. Cum qui-bus et no-stras vo-ces,



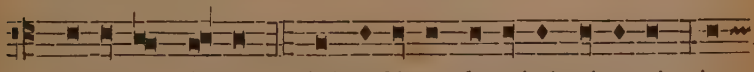
ut ad-mít-ti jú-be-as, de-pre-cá-mur, súp-pli-ci con-fes-

si-ó-ne di-cén-tes.

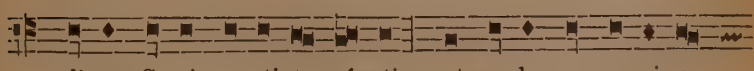
4. De Cruce.

On Passion and Palm-Sunday, on Holy Thursday, and on all Feasts, (duplex and semid.) not having a special Preface, which may be celebrated during this time; also on the Feasts of the Holy Cross, of the Sacred Heart, and of the Precious Blood, the following is sung:

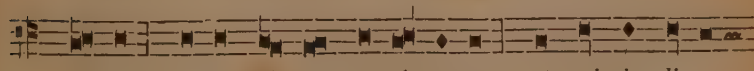
Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias ágere, Dómine sancte, Pater omnípotens (see page 134.)



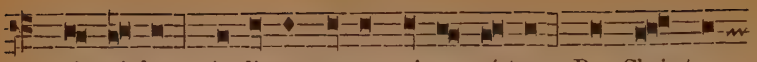
ae-tér-ne De-us. Qui sa-lú-tem hu-má-ni gé-ne-ris in



li-gno Crucis consti-tu-í-sti: ut un-de mors o-ri-e-



bá-tur, in-de vi-ta re-súr-ge-ret: et qui in li-gno



vin-cé-bat, in ligno quoque vin-ce-ré-tur: Per Chri-stum

Dó-minum no-strum. Per quem ma-je-stá-tem tuam &c.

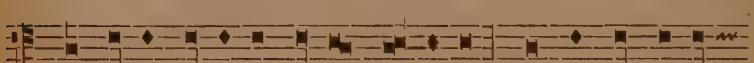
(See page 135.)

5. In Die Paschæ.

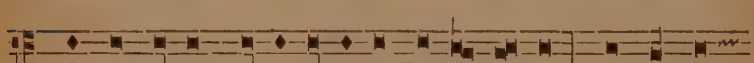
From Easter Saturday to Saturday in albis, on Sundays till Ascénsion, and on all Feasts (dupl. and semid.) during this time, not having a proper Preface, the following is sung:

Per ómnia &c. (see page 134.)

Ve-re di-gnum et ju-stum est, aequum et sa-lu-tá-re:

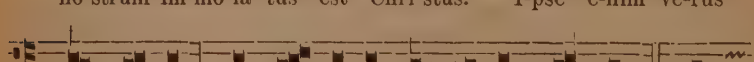


Te quidem Dó-mi-ne o-mni tém-po-re, sed in hac po-tís-

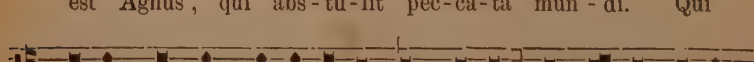


si-mum di-e[1]) glo-ri-ó-si-us prae-di-cá-re, cum Pascha

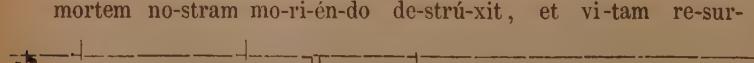
no-strum im-mo-lá-tus est Chri-stus. I-pse e-nim ve-rus



est Agnus, qui ábs-tu-lit pec-cá-ta mun-di. Qui



mortem no-stram mo-ri-én-do de-strú-xit, et vi-tam re-sur-



gén-do re-pa-rá-vit. Et í-de-o &c. (See page 135)

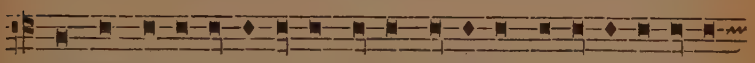
[1]) Sabbato s.: *in hac potissimum nocte;* per Oct. Paschæ, *ut supra;* Dom. in Albis ac deinceps: *in hoc potissimum gloriosius . . .*

6. De Ascensione.

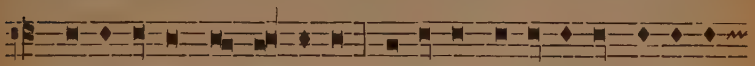
From Ascension Thursday to the Vigil of Pentecost (exclusive) and on all intervening Feasts, not having a special Preface, the following is sung:

Per ómnia &c. Vere dignum et justum est, aequum et salutáre nos tibi semper et ubíque grátias ágere, Dómine sancte, Pater omnípotens (see page 134.)

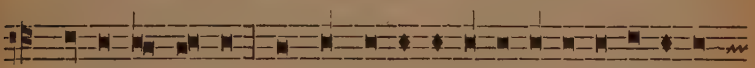
ae-tér-ne De-us, per Chri-stum Dó-mi-num no-strum.



Qui post resur-re-cti-ó-nem suam ó-mnibus di-scí-pu-lis su-is



ma-ni-féstus ap-pá-ru-it, et ipsis cernén-ti-bus est e-le-



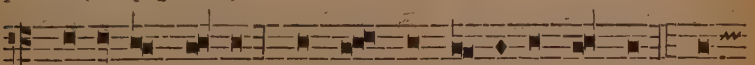
vá-tus in coe-lum, ut nos di-vi-ni-tá-tis su-ae tri-bú-e-ret

es-se par-tí-ci-pes. Et í-de-o &c.

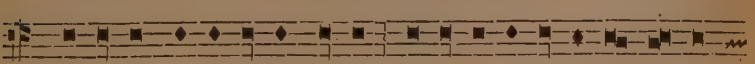
7. De Pentecoste.

From the Vigil of Pentecost to the following Saturday, (inclusive):

Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias ágere: Dómine sancte, Pater omnípotens (see page 134.)

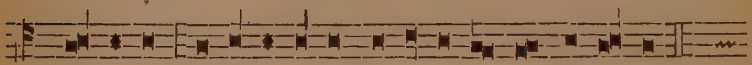


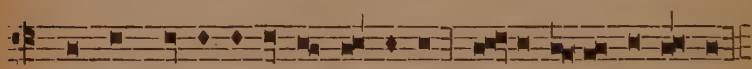
ae-tér-ne De-us, per Christum Dó-mi-num no-strum. Qui



ascéndens super omnes cœlos, sedénsque ad déxteram tu-am

promíssum Spí-ritum sanctum ho-di-ér-na di-e in fí-li-os

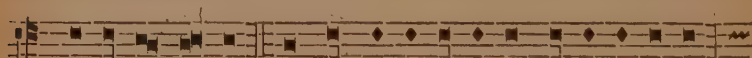


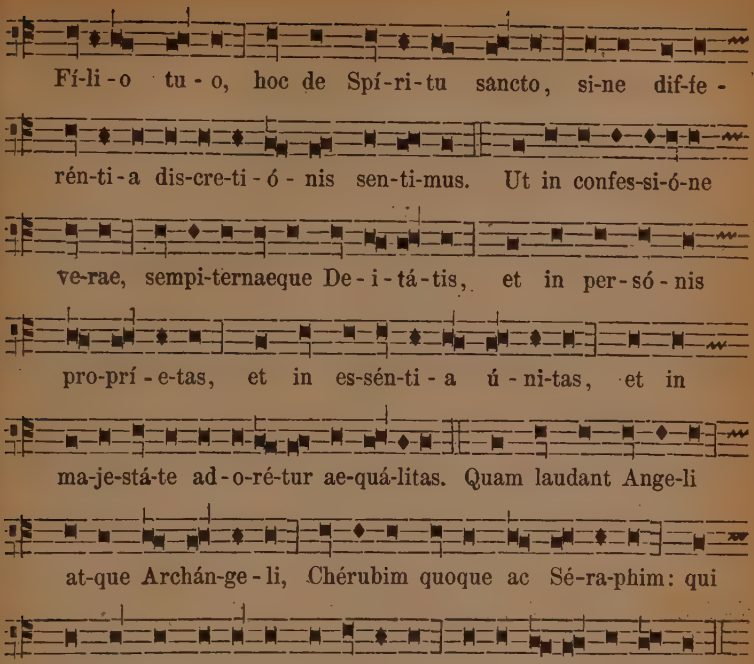


8. De Ss. Trinitate.

On Trinity Sunday, and on all Sundays throughout the year not having a special Preface.

Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias agere: Dómine sancte Pater omnípotens (see page 134.)

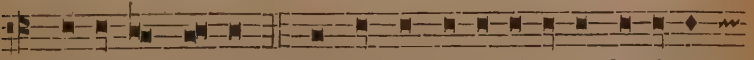



Fí-li-o tu-o, hoc de Spí-ri-tu sancto, si-ne dif-fe-
rén-ti-a dis-cre-ti-ó-nis sen-ti-mus. Ut in confes-si-ó-ne
ve-rae, sempi-ternaeque De-i-tá-tis, et in per-só-nis
pro-prí-e-tas, et in es-sén-ti-a ú-ni-tas, et in
ma-je-stá-te ad-o-ré-tur ae-quá-litas. Quam laudant Ange-li
at-que Archán-ge-li, Chérubim quoque ac Sé-ra-phim: qui
non cessant cla-má-re quo-tí-di-e, u-na vo-ce di-cén-tes.

9. In Festis B. Mariæ.

On all Feasts of the B. V. M. (except the Purification, when the Preface of the Nativity is used) and during their Octaves, and on other Feasts, falling within these Octaves, that have no special Preface:

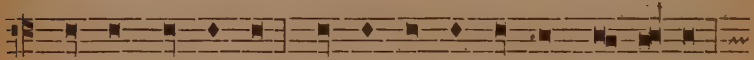
Per ómnia, &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias ágere, Dómine sancte, Pater omnípotens (see page 134.)



[1]) On the Feast of the Annunciation, insert: *in Annuntiatione,* on that of the Visitation: *in Visitatione,* on the Assumption: *in Assumptione.* on the Nativity: *in Nativitate,* on the Presentation: *in Presentatione,* on the Immaculate Conception: *in Conceptione Immaculata,* on

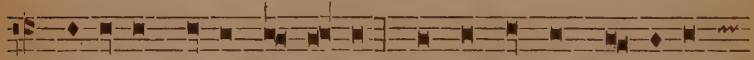
Ma-rí-ae semper Vír-gi-nis col-lau-dá-re, be-ne-dí-ce-re

et prae-di-cá-re. Quae et U-ni-gé-ni-tum tuum



san-cti Spí-ri-tus ob-um-bra-ti-ó-ne con-cé-pit

et vir-gi-ni-tá-tis gló-ri-a per-ma-nén-te, lu-men



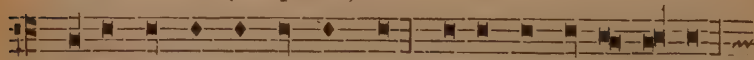
ae-térnum mundo ef-fú-dit, Je-sum Christum Dó-mi-num

nostrum. Per quem ma-je-stá-tem tu-am &c. (See p. 135.)

10. De Apostolis.

On Feasts of Apostles and Evangelists (except the Feast of St. John, Evang.) and during their octaves, and on Feasts within these Octaves not having a proper Preface:

Per ómnia &c. (See p. 134.)



Ve-re dignum et ju-stum est, æquum et sa-lu-tá-re.

Te Dó-mi-ne sup-plí-ci-ter ex-o-rá-re, ut gregem tuum

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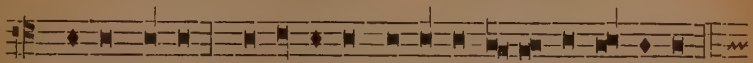
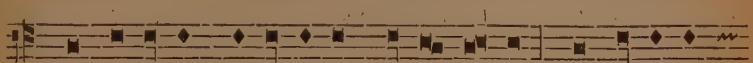
the Feast *ad Nives,* of her name, and *de Mercede: in Festivitate*: on the Seven Dolours: *in Transfixione,* on the Feast of Mount Carmel: *in Commemoratione,* and on Rosary Sunday: *in Solemnitate.*

pa-stor ae-tér-ne non dé-se-ras: sed per be-á-tos A-pó-



sto-los tu-os, con-tí-nu-a pro-te-cti-ó-ne cu-stó-di-as.



Ut i-ís-dem re-ctó-ri-bus gu-ber-né-tur, quos ó-pe-ris

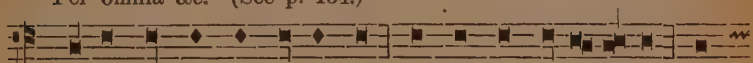
tu-i vi-cá-ri-os e-í-dem con-tu-lí-sti prae-és-se

pa-stó-res. Et í-de-o (See p. 135.)

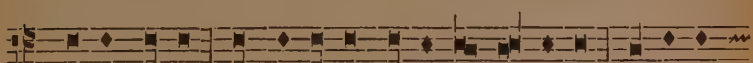
11. Præfatio communis.

On all Feasts and during their Octaves, and on all Semidoubles having no special Preface.

Per ómnia &c. (See p. 134.)



Ve-re dignum et justum est, aequum et sa-lu-tá-re, nos



ti-bi semper, et u-bí-que grá-ti-as á-ge-re, Dó-mi-ne

sancte, Pater o-mnípotens, ae-tér-ne De-us: per Christum

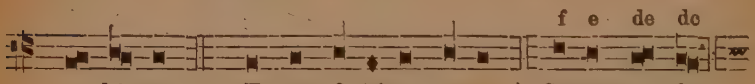
Dó-minum nostrum. Per quem majestátem tuam &c.
(See p. 135.)

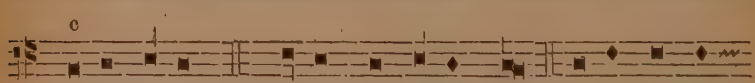
CHAPTER 23D.

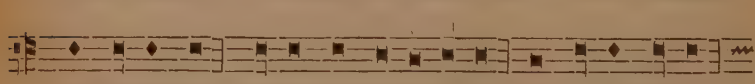
THE PREFACE. — FERIAL INTONATION.

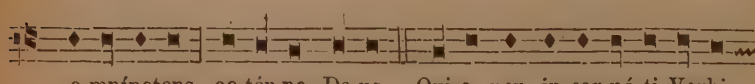
1. De Nativitate Domini.

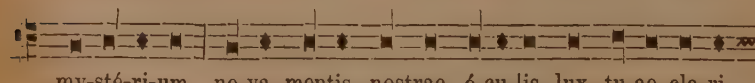
For all Votive Masses of the Most Holy Sacrament and of the Sacred Name; also prescribed by the Sacred Congregation since 1868, for Votive Masses on Thursdays throughout the year.





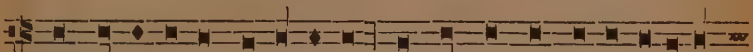






tá-tis in-fúl-sit: ut dum vi-si-bí-li-ter Deum cognóscimus

per hunc in in-vi-si-bí-lium a-mórem ſra-pi-á-mur. **Et i-de-o**



cum Ange-lis et Archánge-lis, cum Thronis et Do-mi-na-ti-ó -

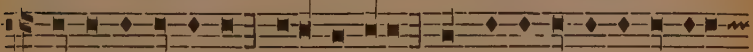
- nibus, cumque o-mni mi-lí-ti-a coe-léstis ex-ér-ci-tus, hy-

mnum gló-ri-ae tu-ae cá-ni-mus, si-ne fi-ne di-cén-tes.

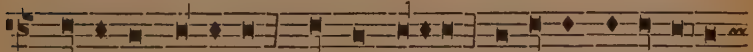
2. In Quadragesima.

On all Ferial days: from Ash-Wednesday till Saturday before Passion-Sunday (inclusive).

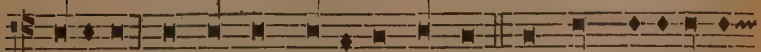
Per ómnia saecula &c. Vere dignum &c. (See p. 144).



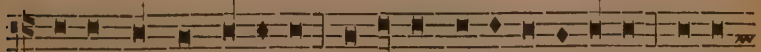
Pa-ter omní-potens, aetérne Deus. Qui corpo-rá-li je-jú-ni-o



ví-ti-a cómprimis, mentem é-levas, vir-tú-tem largí-ris, et

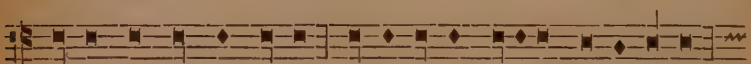


praemia: per Christum Dóminum nostrum. **Per quem** majestátem



tu-am lau-dant An-ge-li, ad-órant Do-mi-na-ti-ó-nes, tremunt

Po-te-státes. Coe-li coe-lorúm-que Vir-tú-tes, ac be-á-ta

Sé-ra-phim só-ci-a ex-sul-ta-ti-ó-ne con-cé-le-brant. Cum

quibus et nostras vo-ces, ut admít-ti júbeas, de-pre-cámur,

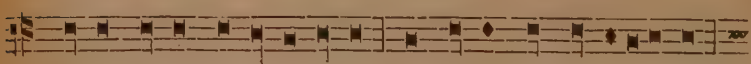
súp-pli-ci con-fes-si-ó-ne di-céntes.

3. De Cruce.

On Ferial days from Passion Sunday till Holy Thursday, (exclusive) and in Votive Masses of the Holy Cross.[1])

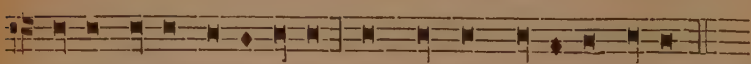
Per ómnia &c. Vere dignum &c. (See p. 144.)

ae-tér-ne De-us. Qui sa-lútem hu-má-ni gé-ne-ris in



li-gno crucis consti-tu-í-sti: ut un-de mors o-ri-e-bá-tur,

in-de vi-ta re-súr-ge-ret: et qui in ligno vin-cébat, in



li-gno quoque vince-rétur: per Christum Dóminum nostrum.

Per quem majestátem &c. (See p. 145.)

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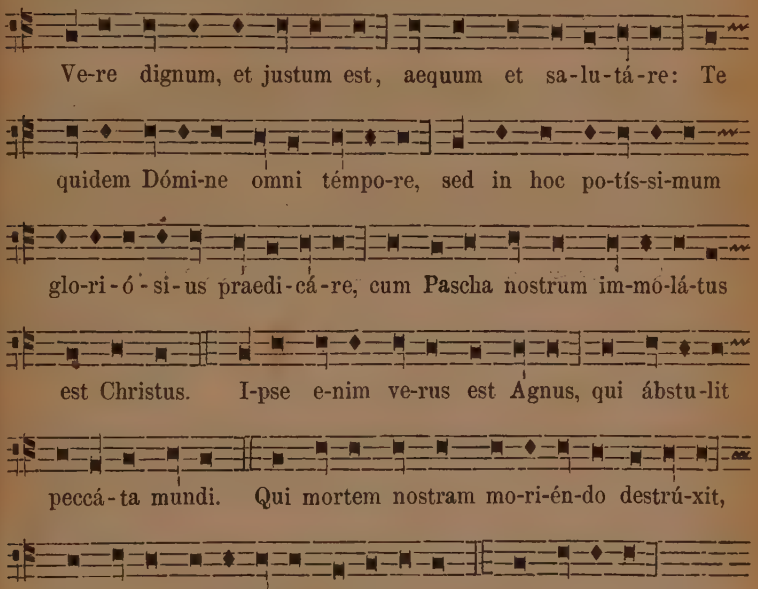
[1]) Here we must be understood to speak of *private* Votive-Masses; as when *solemn*, both the Prayers and the Preface should be sung in *tono festivo*.

4. Tempore Paschali.

On Ferial days and Feasts "ritu simplici" from Low Sunday till Ascension Thursday:

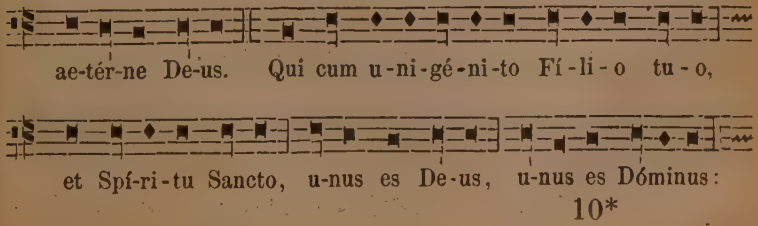
Per ómnia &c. (See p. 144.)

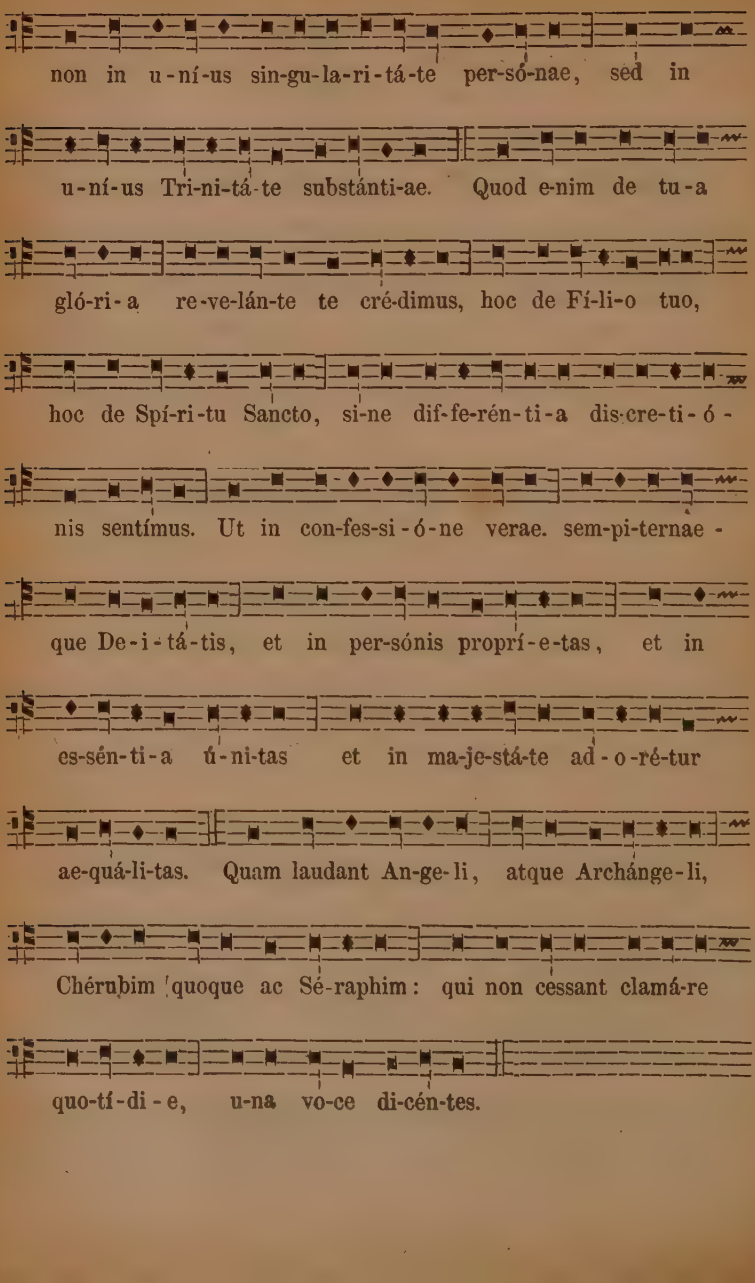

Ve-re dignum, et justum est, aequum et sa-lu-tá-re: Te
quidem Dómi-ne omni témpo-re, sed in hoc po-tís-si-mum
glo-ri-ó-si-us praedi-cá-re, cum Pascha nostrum im-mo-lá-tus
est Christus. I-pse e-nim ve-rus est Agnus, qui ábstu-lit
peccá-ta mundi. Qui mortem nostram mo-ri-én-do destrú-xit,
et vitam re-surgéndo re-pa-rá-vit. Et í-de-o &c.

5. De Ss. Trinitate.

To be sung in private Votive Masses of the Holy Trinity.

Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubíque grátias ágere, Dómine sancte, Pater omnípotens. (See p. 144.)

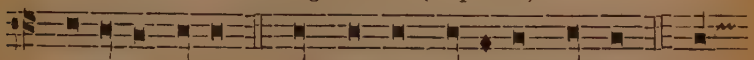



non in u-ní-us sin-gu-la-ri-tá-te per-só-nae, sed in
u-ní-us Tri-ni-tá-te substánti-ae. Quod e-nim de tu-a
gló-ri-a re-ve-lán-te te cré-dimus, hoc de Fí-li-o tuo,
hoc de Spí-ri-tu Sancto, si-ne dif-fe-rén-ti-a dis-cre-ti-ó-
nis sentímus. Ut in con-fes-si-ó-ne verae. sem-pi-ternae -
que De-i-tá-tis, et in per-sónis proprí-e-tas, et in
es-sén-ti-a ú-ni-tas et in ma-je-stá-te ad-o-ré-tur
ae-quá-li-tas. Quam laudant An-ge-li, atque Archánge-li,
Chérubim quoque ac Sé-raphim: qui non cessant clamá-re
quo-tí-di-e, u-na vo-ce di-cén-tes.

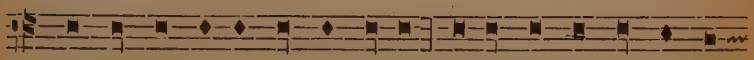
6. De Spiritu Sancto.

In Votive Masses of the Holy Ghost.

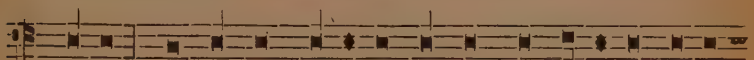
Per ómnia &c. Vere dignum &c. (as p. 144.)



ae-tér-ne De-us: per Christum Dó-mi-num nostrum. Qui

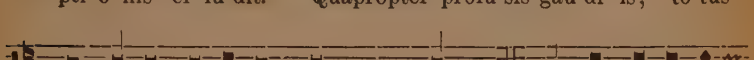


as-céndens su-per o-mnes coelos, sedénsque ad dex-te-ram

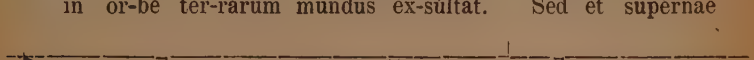


tu-am, pro-mís-sum Spí-ritum Sanctum in fí-li-os ad-o-

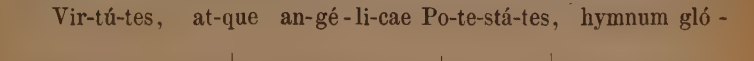
pti-ó-nis ef-fu-dit. Quapropter profú-sis gaú-di-is, to-tus



in or-be ter-rárum mundus ex-súltat. Sed et supérnae



Vir-tú-tes, at-que an-gé-li-cae Po-te-stá-tes, hymnum gló-

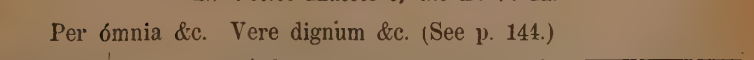


ri-ae tu-ae cón-cinunt, si-ne fi-ne di-cén-tes.

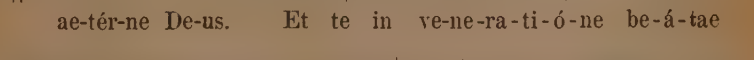
7. De Beata Maria.

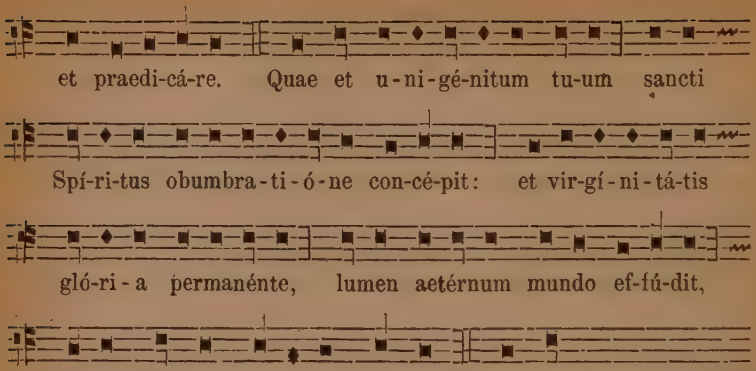
In Votive Masses of the B. V. M.

Per ómnia &c. Vere dignum &c. (See p. 144.)



ae-tér-ne De-us. Et te in ve-ne-ra-ti-ó-ne be-á-tae

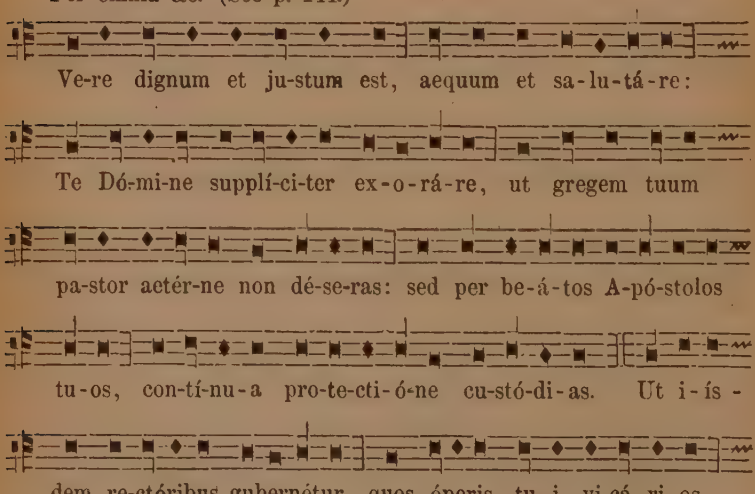


Ma-rí-ae semper Vír-gi-nis col-lau-dá-re, be-ne-dí-ce-re

et praedi-cá-re. Quae et u-ni-gé-nitum tu-um sancti
Spí-ri-tus obumbra-ti-ó-ne con-cé-pit: et vir-gí-ni-tá-tis
gló-ri-a permanénte, lumen aetérnum mundo ef-fú-dit,
Jesum Christum Dóminum nostrum. Per quem &c. (as p. 136.)

8. De Apostolis.

In Votive Masses of Apostles.

Per ómnia &c. (See p. 144.)

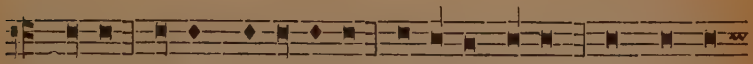

Ve-re dignum et ju-stum est, aequum et sa-lu-tá-re:
Te Dó-mi-ne supplí-ci-ter ex-o-rá-re, ut gregem tuum
pa-stor aetér-ne non dé-se-ras: sed per be-á-tos A-pó-stolos
tu-os, con-tí-nu-a pro-te-cti-ó-ne cu-stó-di-as. Ut i-ís-
dem re-ctóribus gubernétur, quos óperis tu-i vi-cá-ri-os
e-í-dem con-tu-lí-sti praeés-se pa-stóres. Et í-de-o &c.

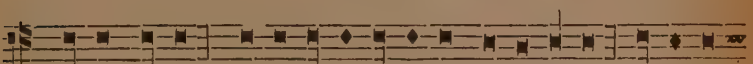
(See p. 145).

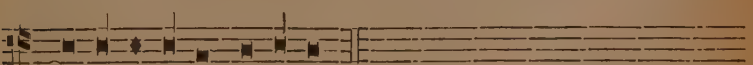
9. Præfatio communis.

On Simple Feasts on Ferial days having no special Preface, and in Masses for the Dead.

Per ómnia saecula &c. (See p. 144.)







The Sanctus, which is selected according to the season, or rank of the Festival (see p. 115. Observ. III)

immediately follows the Preface. During the Elevation nothing should be sung: — *"silet chorus et adorat cum aliis."* The Organ however may play; yet in such a way as not to distract, but rather help the devotion of the adoring faithful. *"Organum vero, si habetur, cum omni tunc melodia et gravitate pulsandum est." (Cærem. Episc. lib. II. cap.* viii. *n. 70.)*

After the Elevation the Benedictus should be sung: — *"Cantari debet post elevationem." (S. R. C. 12. Nov. 1831.)* This rule certainly holds for Pontifical Masses, and for others, De Herdt says it is a praiseworthy custom; — *"laudabilis."* However if the *Sanctus* and *Benedictus* should both be sung before the Elevation, then it is allowed, after the Elevation, to sing the *Tantum ergo*, or other portion of a Hymn or Antiphon to the Blessed Sacrament; provided however the words be not altered.[1])

CHAPTER 24TH.

THE PATER NOSTER. — COMMUNION.

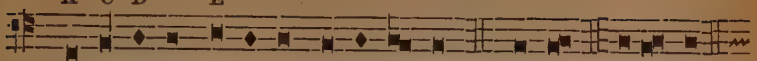
I. There are *two* intonations of the *Pater noster*, one solemn, the other ferial.[2])

---

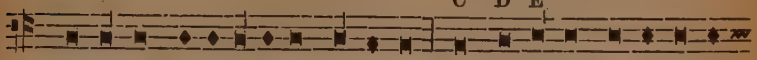
[1]) See Kornmüller *"Die Musik beim liturg. Hochamte."* In some places it is customary in Masses for the Dead to sing after the Elevation the *"Pie Jesu"* or *"O Salutaris,"* the latter with words different from those of the authorised hymn. This appears unrubrical, and many rubricians are of opinion that the permission quoted above, does not apply to Masses for the Dead, where nothing should be added to the liturgical text.

[2]) In the Bull: *"Quo primum temp."* Pius V. remarks (14th July 1570): *"Quare abusus est, in Missa cantata legere tantum, quæ juxta ritum, modum et normam Missalis cantari debent, uti fit, quando Epistola vel Præfatio abrumpitur, cantus Pater noster omittitur vel truncatur &c."*

1. Tonus festivus.



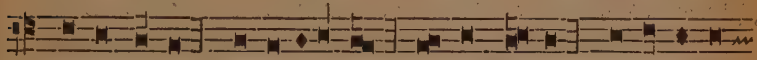
Per ó-mni-a sae-cu-la sae-cu-ló-rum. ℟. A-men. O-ré-mus:



Praecéptis sa-lu-tá-ribus mó-ni-ti, et di-ví-na ín-sti-tu-ti-

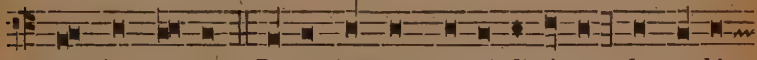
Extendit manus.

ó-ne formá-ti, au-dé-mus dí-ce-re. Pa-ter noster, qui

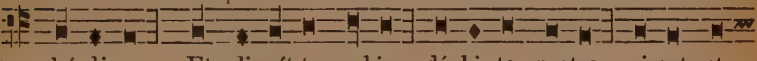


es in coelis: Sancti-fi-cé-tur no-men tuum: Ad-vé-ni-at

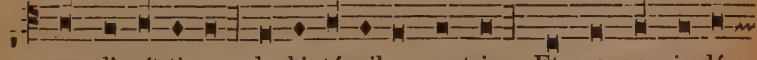
regnum tu-um: Fi-at vo-lúntas tu-a, si-cut in coe-lo,



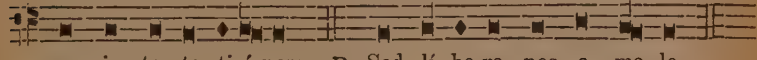
et in ter-ra. Panem nostrum quoti-di-ánum da no-bis



hó-di-e. Et di-mít-te nobis dé-bi-ta nostra, si-cut et

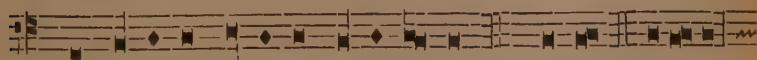


nos di-mít-timus de-bi-tó-ribus nostris. Et ne nos in-dú-



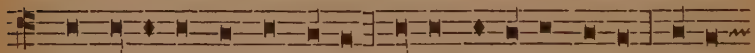
cas in ten-ta-ti-ó-nem. ℟. Sed lí-be-ra nos a ma-lo.

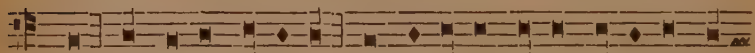
2. Tonus ferialis.

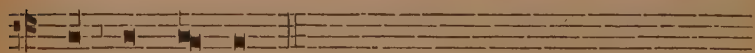
To be used on simple Feasts, ferials, and in Masses for the Dead.[2])

Per ó-mni-a sae-cu-la sae-cu-ló-rum. ℟. A-men. Orémus:

[2]) Also in Votive Masses, of a private not *solemn* character.

Extendit manus.

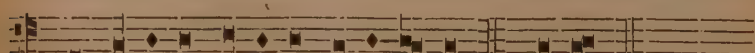




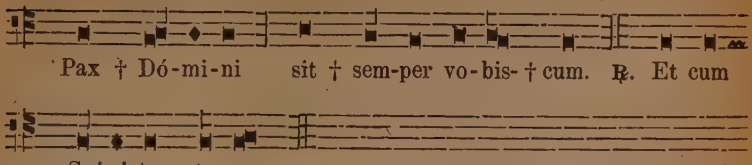


The *Pater noster* is immediately followed by a short prayer, recited *submissa voce* by the Celebrant, and then

Dextera tenens particulam super Calice, sinistra Calicem, dicit:



Cum ipsa particula signat ter super Calicem, dicens:

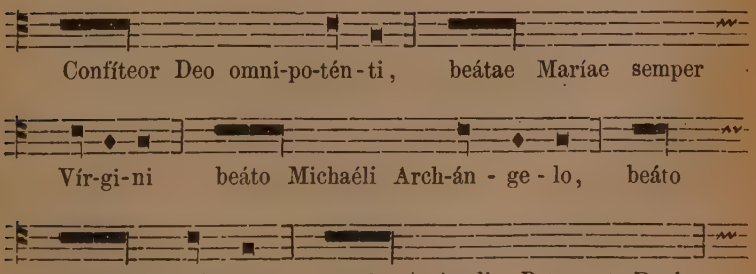
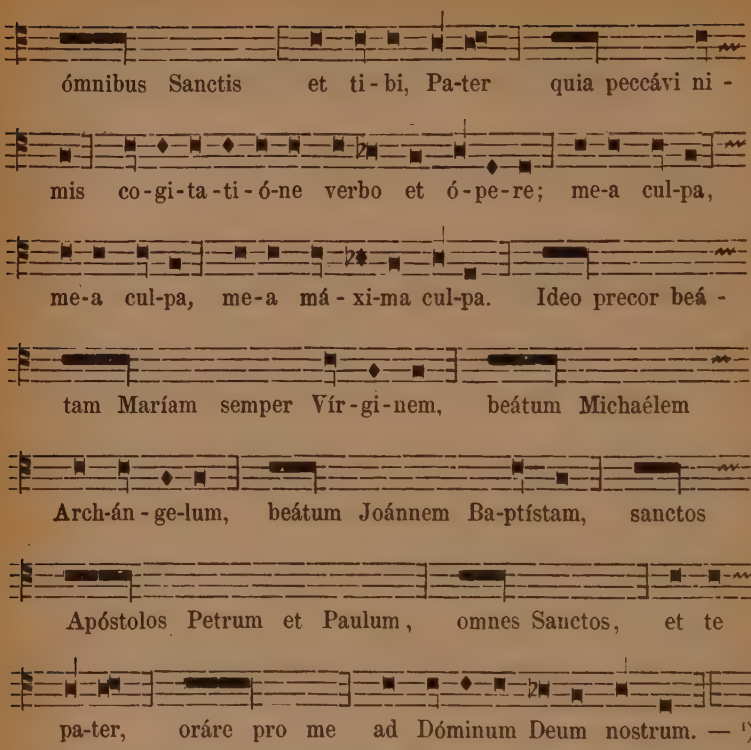


II. The *Agnus Dei* is repeated three times, concluding the third time with *Dona nobis pacem,* instead of *Miserere nobis.* In Gregorian Chant, each repetition has a melody of its own, which differs according to the class of the Festival. (*See Observation III. p. 115.*)

Immediately after the communion of the chalice — *sumptio sanguinis,* and before the first ablution, the Communio should be commenced by the Choir. This is a short antiphon or Psalm-verse, peculiar to the festival, like the *Introit* and *Offertory,* and it is intoned and sung according to the same rules. (p. 114.) In Paschal time an *Alleluia* is added, which if it do not occur in the text, will be found at the end of the *Graduale* p. 72* *(8vo edition).*

Observation. ***Si Communio in Missa solemni distribuitur, Diaconus se constituit in Cornu Epistolae vel etiam descendit in planum ad cornu Epistolae, ubi, versus celebrantem profunde inclinatus alta voce dicit:***

Ton. V.


Confíteor Deo omni-po-tén-ti, beátae Maríae semper
Vír-gi-ni beáto Michaéli Arch-án - ge - lo, beáto
Joánni Baptí-stae, sanctis Apóstolis Petro et Paulo,

ómnibus Sanctis et ti-bi, Pa-ter quia peccávi ni-
mis co-gi-ta-ti-ó-ne verbo et ó-pe-re; me-a cul-pa,
me-a cul-pa, me-a má-xi-ma cul-pa. Ideo precor beá-
tam Maríam semper Vír-gi-nem, beátum Michaélem
Arch-án-ge-lum, beátum Joánnem Ba-ptístam, sanctos
Apóstolos Petrum et Paulum, omnes Sanctos, et te
pa-ter, oráre pro me ad Dóminum Deum nostrum. — [1])

. . . Diaconus respondet "Amen." Non impedit, quominus in numerosa Communionis distributione cantetur Ps. aut hymn. de ss. Sacr. ad populum excitandum, movendum et laetificandum.

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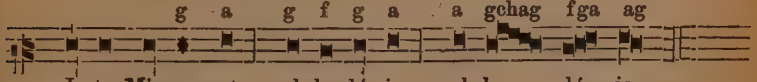
[1]) This form of chant is also employed when the *Confiteor* is sung at Pontifical Mass, where an Indulgence is proclaimed.

CHAPTER 25TH.

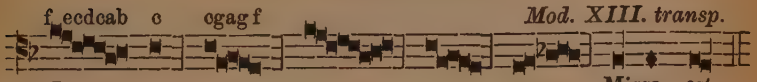
ITE MISSA EST. — BENEDICAMUS DOMINO.

After the Prayer, called the *Post-Communion,* and the *Dominus vobiscum* immediately following, have been chanted by the Celebrant; the Celebrant, (in *Missa cantata,*) or the Deacon, (in *Missa solemni,*) sings the *Ite Missa est,* or *Benedicamus Domino,* to one or other of the following formulas; the Choir to answer *Deo gratias* in the same notes.[1])

1. From Easter Saturday to Low Sunday *(exclusive). Tonus VIII.*



2. In Festis Solemnibus.



According to the *Acta Ephemerides* T. III. p. 367. 6. Sept. 1781. the following Feasts are to be classed under the head of *Festa solemnia: Nativitas D. N. J. C., Epiphania, Pascha, Ascensio Dni, Pentecoste, Solemnitas Corporis Christi, F. Ss. App. Petri et Pauli, Assumptio B. M. V., F. Omnium Sanctorum, F. tituli vel patrocinii.* Hence it follows that this solemn intonation, N° 2, (of comparatively recent adoption) is to be employed only on the Epiphany, the Ascension, Pentecost Sunday Monday and Tuesday, Ss. Peter and Paul, All Saints, De-

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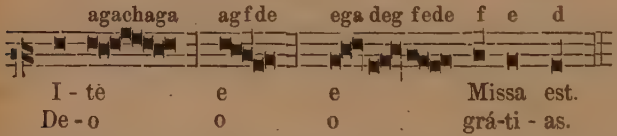
[1]) *"Laudandus est mos, quo chorus eodem tono respondet Deo gratias."* Vid. Grad. Rom.

dication of the Church, as well as on all Feasts of the 1st class, in *solemn* Votive Masses, and on the Feast of the Patron Saint (when not *de Beata*). Christmas Day, Corpus Christi, and the Assumption, have the formula *de Beata,* and Easter the form N° 1.

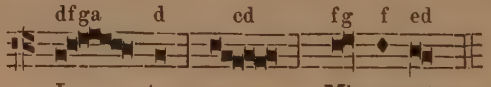
On account of the number of notes in this Intonation, it should be sung very smoothly, not drawlingly, and care should be taken not to commence it too high. Sufficient attention to the rhythm, breathing marks, &c.; and avoidance of all ostentation or affectation, will render this chant solemn and dignified.

3. In Festis Duplicibus. *Ton. I.*



This form serves for Feasts of the Apostles,[1]) and Feasts which are *dupl. II. classis, (majus et minus.)*[2]) The several phrases should be smoothly and pleasingly sung, and not drawled out in separate notes, of equal time-value.

4. In Missis Beatæ Mariæ, in Oct. Corp. Chr. et Nativ. Dni.[3]) *Ton. I-II.*



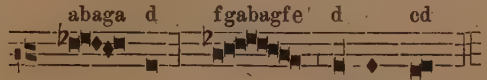
[1]) Ss. Peter and Paul is a double of the 1st class, and has the solemn *Ite Missa est.* N° 2.

[2]) But Feasts of the *B. V. M.*, de *Ss. Nomine Jesu,* and others of the *II. classis,* or lower rank use the *Ite Missa est de Beata,* when the Preface is of the Nativity or *de Beata.*

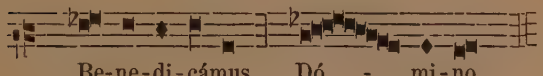
[3]) From what has been already said it is clear when this form *de Beata* should be used. On the Sunday however within the Octave of the Immaculate Conception N° 8 should be employed.

The minor third d–f should never be sung as a fourth, and the full tone c–d (instead of c♯–d) should be carefully attended to.

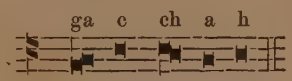
5. In Dominicis infra annum, in fest. semidupl., et infra Octavas, quæ non sunt beatæ Mariæ. *Ton. I.*



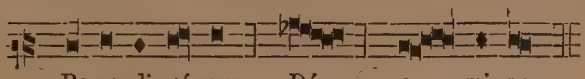
6. From Septuag. to Quinquag. inclusive:



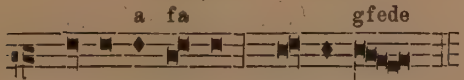
7. In Festis simplicibus, et Feriis temp. Paschali.



8. In Dominicis Adv. et Quadrag. (Advent- and Lent-Sundays.)



9. In Feriis per Annum.[1])

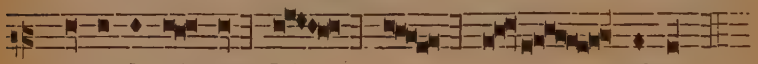


[1]) E. g. the 3 Rogation days, and *private* Votive Masses not occurring in Lent or Advent.

10. In Feriis Adv. et Quadrag.

Be-ne-di-cá-mus Dó-mi-no.
De - o grá - ti - as.

11. In Missa Vigiliæ Nat. Dni, in Festo Ss. Innocentium, et in Missis Votivis *pro re gravi*, quando non[1]) dicitur *Gloria in excelsis.*



Be-ne-di - cá - mus Dó - o - o - - mi-no.
De - o o grá-ti-as.

12. In Missis Defunctorum.[2])

Re-qui-éscant in pa-ce. ℟. A-men.

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[1]) In Votive Masses with a *Gloria*, the intonation of the *Ite Missa est*, is regulated by the *Gloria:* N° 11 therefore is used only in *solemn* Votive Masses, which are celebrated in purple vestments, e. g. *de Passione Domini, ad tollendum schisma &c.*

[2]) Etiamsi tantum pro uno celebratum fuisset, dicitur in Plurali: *Requiescant.*

THE DIVINE OFFICE.

CHAPTER 26TH.

PSALMODY.

1. By Psalmody we understand the practice of singing the Psalms to certain simple melodies or chants; — "a recitation in a musical tone of voice, with a slight "inflection or change of tone at certain fixed points."[1])

All the Psalms, (with a partial exception for the 113th *"In exitu Israel"*) are sung to eight different melodies or chants, corresponding to the first eight Gregorian modes; and these chants are called Psalm-Tones, *Toni Psalmorum.*

Every Psalm or group of Psalms, is accompanied by an Antiphon, which is a verse, taken sometimes from the Psalm itself, sometimes from other sources, always suitable to the Festival, and serving as an introduction to the Psalm. The music of the antiphon is more elaborate than the Psalm-Tone, being a regular melodic composition with one or more notes to every syllable, and invariably *complete,* i. e. ending on the final of its mode; so that the antiphon *governs* the Psalm; — the *mode* of the former determining the *tone* of the latter.

Observation. The words *antiphonal* and *antiphon* require perhaps some further explanation. The custom of singing Psalms is most ancient in the Church. The Epistles of St. Paul bear witness to it. St. Ignatius Bishop of An-

[1]) St. Augustine relates that in Alexandria under St. Athanasius, such was the simplicity of the chant employed, that *"it was more like speaking than singing."*

tioch, the third from St. Peter, is said to have had a vision of angels, and hearing them sing the praises of God in *alternate* choirs, he enjoined upon the church of Antioch this method of singing the Psalms.

In St. Basil's time (A. D. 371) this custom was universal throughout the Eastern Church, and he describes the people "rising before day, and going to the Church, "where having made their confessions and prayers, they "proceeded to the singing of Psalms;" — and he adds, "that in this holy exercise, the choir being divided into two "parts, they mutually answered each other" (*αντιψάλλουσιν ἀλλήλοις*). The word *antiphonal* comes from the Greek word *αντιφωνη*, compounded of *αντι*, *opposite*, and *φωνος*, *a sound;* and means the reciprocal chant of two choirs singing alternately. In the course of time however the word *antiphon* was applied exclusively to that particular verse, which was to be sung before and after each Psalm; originating probably from the custom of having the Psalm sung by a select body of voices, whilst the multitude answered now and then with a particular verse which served as a burden or chorus. The Text of the 135th Psalm *"Confitemini &c."* with the constantly recurring *"quoniam in æternum &c."* will help to give an idea of this practice. "The Antiphons "seem to be to the Psalms, what the mysteries of the "Rosary are to the *Paters* and *Ares*, furnishing appropriate "matter for meditation during the religious exercises which "follow them. They give a distinctive colouring to the "Psalms..... It is not within the province of the writer "to enter into a full description of the antiphonal system, "with its inexhaustible store of beauties, but enough has "been said to shew how sadly mutilated the Vespers of "any festival must be when the words of the antiphons "are suppressed, or rapidly recited on a monotone. The "choral music of the Catholic Church once subjected to "unauthorised curtailment, becomes unintelligible, not to "say ridiculous." [1])

2. The following few remarks on Psalm-Tones and their construction will be sufficient for the Theory. In

[1]) See Introduction to "Organ accompaniments to the Antiphons of the Roman Vesperal" by John Lambert. London, 1851.

the 3d Part of this book, when we come to speak of the Practice of Plain-Chant, a few rules will be given for chanting the Psalms, which if observed in practice cannot fail to prove useful.

a) The Antiphon which accompanies every Psalm, or group of Psalms, must, on a *Double*, — *Fest. Dupl.* — be sung both before and after the Psalm.[1]) On Festivals of inferior rank, *Semidoubles &c.* only the two first words are sung before the Psalm, and the entire Antiphon after.

b) Every verse of a Psalm is divided into two parts, the point of division being indicated by a colon: or *asterisk* *. The first member of each Psalm-Tone, i. e. down to the *asterisk*, is always the same; the second member has in the 1st, 3d, 4th, 7th and 8th Tones various endings, which are called the *Terminatio* or *Differentia*, and in English the "ending," or "final cadence."

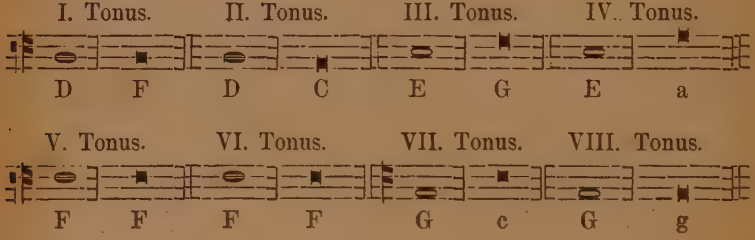
c) The Intonation of the first verse of the Psalm may be either solemn, (on great festivals) or ferial (on lesser festivals or Ferias).

d) In the solemn Intonation, only the first verse is sung with the little melodic phrase or inflection at the beginning, (called on this account the *initium* or *inchoatio*), in all the subsequent verses it is omitted.

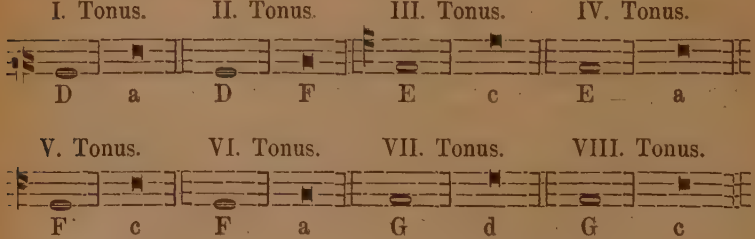
e) In the Choral Books we find at the end of each antiphon, the second member or "ending" of the corresponding Psalm-Tone indicated in notes; and frequently under the notes we meet the letters E V O V A E. These are the vowels of the closing words *seculorum Amen*, as every Psalm is regularly terminated by the *Gloria Patri*.

[1]) When the Organ accompanies, a short interlude after each Psalm will allow some one of the choristers to *read* the Antiphon after the Psalm in a low voice, a practice permitted by the Rubric. *Vide Cærem. Episc. lib. II. cap. 1. n. 8.*

f) As the *mode* of the Antiphon determines the *tone* of the Psalm, — the psalm-tone in truth dovetailing with the music of the antiphon, — it becomes necessary to keep in mind the *final* note of the Antiphon, and the *initial* note of the Psalm, in order that the progression may be natural and easy. The following Table will show the relative positions of these notes in each of the eight Tones; the round white note representing the *final* of the antiphon, and the square black note the *initial* of the Psalm.[1])



This Table serves for the *Canticles*, and the festive Psalm-Tones, — *Toni Psalmorum festivi*. For the *Toni Psalmorum feriales*, we append another Table, which gives the final of the Antiphon, and the first note of the *Differentia* or ending of the Psalm-Tone. This note is also the *Dominant* or *reciting note*.



[1]) These final and initial notes will also prove useful in the Introits; but not with the *Gloria Patri* in the responses to the Nocturns.

g) If the first half of the Psalm-verse end with a monosyllable or Hebrew proper name, then in the 2nd, 4th, 5th, 6th and 8th Tones the last note is omitted. Such words for instance, as *tu, sum, Israël, usquequo, David, Jacob, Jerusalem, Sion, &c.* come under this rule; but *Juda* is an exception. This incomplete cadence is called *intonatio in pausa correpta,* e. g.

Ton. V.

Cre-di-di propter quod lo-cutus sum *

h) Should the first words of the antiphon be identical with the first words of the Psalm, the latter are not repeated on *semidoubles* and *simples.* For example in the Vespers for Sunday, the Antiphon begins with the opening words of the 109th psalm *Dixit Dominus*; the psalm consequently will commence with *Domino meo.*

Observation. When a number of choristers, or a community are singing the Psalms, all should commence and end together, take breath in the same place, and sing the inflections of the *mediation* and *ending* to the same syllables. Most of the words are of course sung to the *reciting* or *Dominant* note, and so far no rule is requisite beyond the universal rule of pronouncing the words clearly, minding the punctuation, and in long verses where a comma may not occur, taking breath together at some convenient point, so as not to interfere with the sense.[1]) But the difficulty of laying down a uniform rule for adapting the syllables of the ever-varying words to the notes of the same mediation and ending, so as to preserve musical rhythm and correct verbal accentuation, is not so easily surmounted. The various schemes proposed by many able writers on the Chant and Psalmody may be classed under two heads, the *syllabic,* and the *accentual.* In the

[1]) In the new choral books the breathing places are marked by a perpendicular line | drawn between the words where breath is to be taken.

syllabic arrangement, as many syllables are told off from each member of the verse as there are notes in the mediation or ending; in other words, *a note for a syllable.* The radical defect in this system is, that in many verses the verbal accent must be sacrificed to the musical and *vice versa.* The Mechlin editors adopted the *accentual* arrangement, by which the accented notes are invariably apportioned to the emphatic or accented syllables. these syllables being printed in capital letters. This arrangement is *theoretically* the most perfect, but *practically* in consequence of the number of rules it involves regarding the treatment of short or unimportant syllables, and the necessity of having the entire Psalter printed eight times over so that it may be pointed for each of the eight tones, it does not fully satisfy all requirements. The editor of the new Choral Books published at Ratisbon, and of the *Magister choralis;* — of which this present manual is little else than a translation; — when asked which system he followed in pointing the Psalms for chanting, replied, that he followed neither; because in his opinion the number of rules to be observed in *both* systems tended to enslave the chant, and deprive it of that elasticity and freedom which is one of its characteristic beauties.

The principle which he applied in the *Graduale Rom., Antiph. Rom., Directorium Chori,* and in pointing the Psalms, was, "*Singe, wie du sprichst,*" i. e. "Sing as you speak." Take a Psalm, read it aloud, minding the punctuation, and giving to every syllable its just pronunciation and emphasis, read it as though you felt and understood it. Then lift up your voice, and recite the same Psalm in any musical tone that suits you, — say G. Then sing it to the Psalm-tone, introducing the notes of the mediation and ending, so as not to alter the emphasis and accentuation you observed when reading, and that, after a little practice, will be faultless chanting. It should always be borne in mind, that the text is the mistress, the note the slave.[1]) The words must govern the music, and not the music the words. We must treat the notes, not as a rigid and un-

[1]) In the Preface to an ancient collection of Sarum hymns we read "*Dominam, i. e. literam, ancillari; ancillam, i. e. notam dominari, tam a jure, quam a ratione est penitus alienum.*"

alterable fetter, but as a light elastic drapery that ought to adapt itself to the words.

In accordance with this principle, in some of the new choral Books (*Exequiale Rom., Officium Nativitatis D. N. J. C.* and *Officium Majoris Hebdomadæ*) the syllables where the mediation or ending commences, are printed in larger type; but for general use and answering all requirements, a very simple method of pointing the Psalms has been adopted by Rev. F. X. Haberl, and used in the *Vesperale Romanum*, and in a little Book containing the Vesper Psalms only, entitled *Psalmi Vesperarum.*[1]) Over the syllables of the *mediation* and *ending* in each verse there are figures going from 1 to 8, indicating the 8 Psalm-Tones. On whatever syllable the figure 1, 2 or 3 &c. is found, *there* the inflection for mediation or ending begins in the 1st, 2nd or 3d Tone, as the case may be. There are however three exceptions. *a*) In the third and fourth ending of the 3d Psalm-tone, the inflection does not fall on the syllable over which the figure 3 is placed, but on the syllable immediately preceding. *b*) In the third ending of the 4th Tone, the inflection falls only on the last syllable. *c*) This method of figuring is not applicable in the mediation to the *ferial* form of the 1st Tone. In the 6th Tone, the *neuma g, a*, in the *ending* may be sung to two syllables, if necessary. By way of example we give here in full the 109th Psalm. The figures 5-8, 4-8 united by a dash, comprise the intervening figures 6. 7. or 5. 6. 7. The mark I/3, VIII/2 &c. stands for 1st Tone, 3d ending, 8th Tone, 2nd ending; &c.

1. Dixit Dómi-nus 1 37 4 6 258 Dó-mi-no me-o: * 4 15-8 23 sede a dex-tris meis.

2. Donec ponam 1 347 6 258 in-i-mí-cos tu-os, * 4-8 1 scabéllum pe-dum tu-ó-rum.

3. Virgam virtútis tuae | emíttet 1 37 4 6 258 Dó-mi-nus ex Si-on: domináre 4-8 1 23 in médio inimi-có-rum tu-ó-rum.

4. Tecum princípium in die virtútis tuae, | 1 347 in splendó-ri-bus 6 258 4-8 1 23 san-ctó-rum: * ex útero ante lu-cí-fe-rum gé-nui te.

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[1]) Published by Fr. Pustet, Ratisbon. This method of figuring the Psalms is also found in the *Cantica Sacra* of Hauber and Ett, re-edited by Witt.

1 347 6 258
5. Jurávit Dóminus et non poe-ni-té-bit e-um: * Tu es sa-
4 15-8 23
cérdos in aetérnum | secúndum ór-di-nem Mel-chísedech.

1 347 6 258 4 15-8 23
6. Dóminus a dex-tris tu-is: * confrégit in die irae su-ae reges.

137 4 6 258
7. Judicábit in natiónibus, | im-plé-bit ru-í-nas: * conquassábit
4-8 1 23
cápita in ter-ra mul-tórum.

1 347 6 258 4 15-8 23
8. De torrénte in vi-a bi-bet: * proptérea ex-al-tá-bit caput.

137 4 6 258 14-8 23
9. Glória Pa-tri, et Fí-lio, * et Spi-rí-tu-í sancto.

1 347 6 258
10. Sicut erat in princípio, | et nunc, et sem-per. * et in saecula
4 15-8 23
sae-cu-ló-rum. Amen.

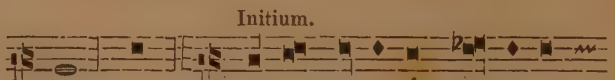
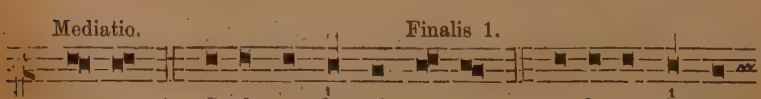
CHAPTER 27TH.

THE PSALMS IN TONO DUPLICI ET SEMIDUPLICI.

I. The following Psalm-Tones are used: 1stly on all Feasts of the 1st and 2nd class (*majora*), throughout the entire Divine Office; 2ndly in *festis duplicibus, Dominicis et festis semiduplicibus,* at Matins, Lauds and Vespers only.

Observation. The white note ○ before the *Initium* represents the *final* of the Antiphon; the black ■ is the reciting note or Dominant of the Tone.

Tonus I.



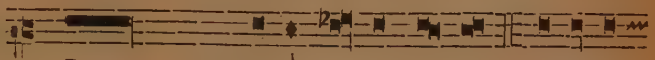
Finalis 2. Finalis 3.

me-is. Se-de a dex-tris me-is. Se-de a dex-

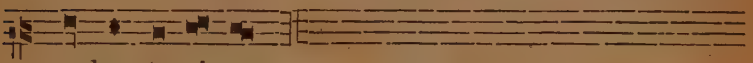
Finalis 4. Finalis 5.

tris me-is. Se-de a dex-tris me-is.

2. Vers.



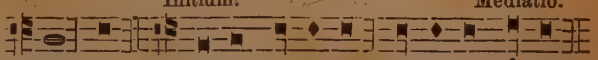
Do-nec po-nam i-ni-mí-cos tu-os, * scabéllum



pe-dum tu-ó-rum.

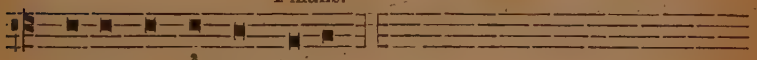
Tonus II.

Initium. Mediatio.



1. Di-xit Dó-mi-nus Dó-mi-no me-o: *

Finalis.

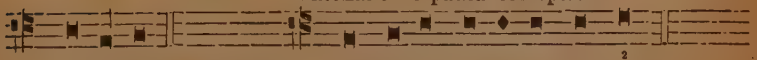


se-de a dex-tris me-is.

2. Vers.

Donec ponam inimícos tu-os, * sca-bél-lum pe-dum

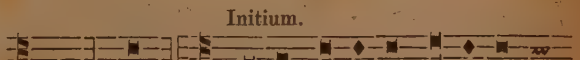
Intonatio in pausa correpta.



tu-ó-rum. **Ps. 131.** 1. Me-mén-to Dó-mi-ne Da-vid: &c.

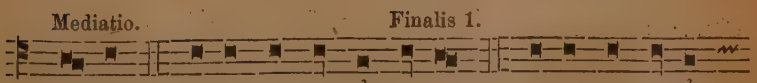
Tonus III.

Initium.



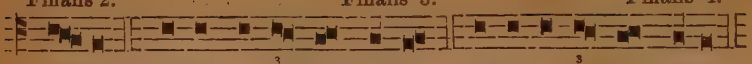
1. Di-xit Dó-minus Dó-mi-no

Mediatio. Finalis 1.



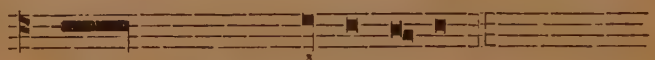
me-o: * se-de a dex-tris me-is. Se-de a dextris

Finalis 2. Finalis 3. Finalis 4.



me-is. Se-de a dextris me-is. Se-de a dex-tris me-is.

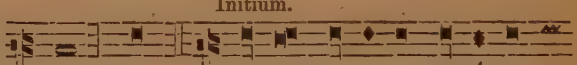
2. Vers.



Donec ponam ini - mí - cos tu - os, &c.

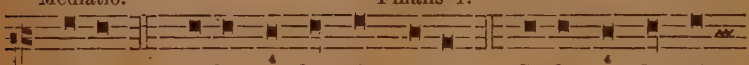
Tonus IV.

Initium.



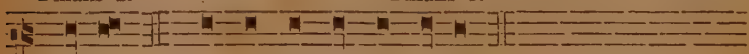
1. Di-xit Dó-mi-nus Dómi-no

Mediatio. Finalis 1.



me-o: * se-de a dex-tris me-is. Se-de a dex-tris

Finalis 2. Finalis 3.

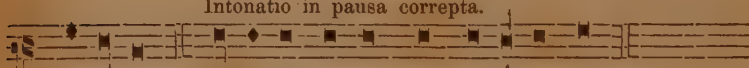


me-is. Se - de a dex-tris me-is.

2. Vers.

Donec ponam inimícos tu-os, * sca-bél-lum pedum

Intonatio in pausa correpta.



tu - ó-rum. Cré-di-di propter quod lo-cú-tus sum. &c.

Tonus V.

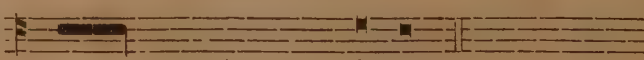
Initium.

1. Di-xit Dó-mi-nus Dómi-no

Mediatio. Finalis.

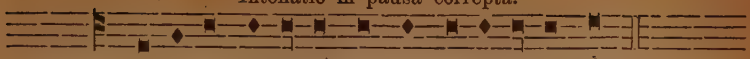
me-o: * se - de a dex-tris me-is.

2. Vers.



Do-nec po-nam i-ni-mí-cos tu - os, &c.

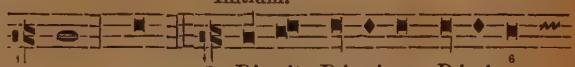
Intonatio in pausa correpta.



Dó-mi-ne probá-sti me et co-gno-ví-sti me.

Tonus VI.

Initium.

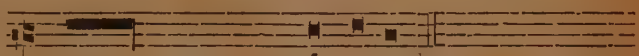


1. Di-xit Dó-mi-nus Dómi-no

Mediatio. Finalis.

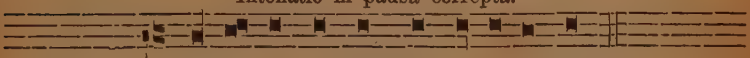
me-o: * se-de a dex-tris me-is.

2. Vers.



Donec ponam inimí-cos tu-os, &c.

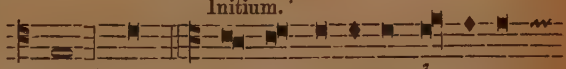
Intonatio in pausa correpta.



Cré-di-di propter quod lo-cú-tus sum, &c.

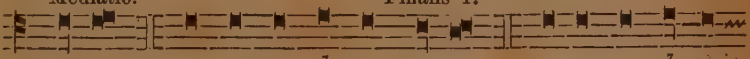
Tonus VII.

Initium.



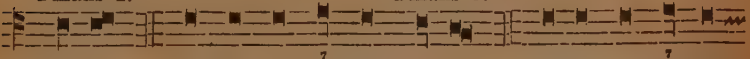
1. Di-xit Dó-minus Dó-mi-no

Mediatio. Finalis 1.



me-o: se-de a dex-tris me-is. Se-de a dextris

Finalis 2. Finalis 3.

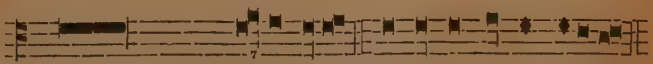


me-is. Se-de a dex-tris me-is. Se-de a dextris

Finalis 4. Finalis 5.

me-is. Se-de a dex-tris me-is.

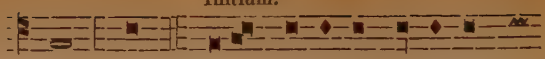
2. Vers.



Donec ponam inimícos tuos, * scabéllum pedum tuórum.

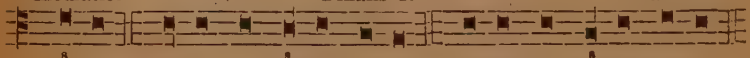
Tonus VIII.

Initium.



1. Di-xit Dó-minus Dó-mi-no

Mediatio. Finalis 1. Finalis 2.



me-o: * se-de a dextris me-is. Se-de a dextris me-is.

2. Vers.

Donec ponam inimícos tu-os, &c.

Intonatio in pausa correpta.

Meménto Dó-mi-ne David, * et o-mnis mansu-e-tú-dinis ejus.

II. For the 113th Psalm *In exitu Israel,* there is a special chant constructed from a combination of the 1st and 8th modes, and called *Tonus mixtus,* (also *peregrinus*[1]), *irregularis.* This irregular tone is only used with this Psalm when the Antiphon *Nos qui vivimus* accompanies it; on other occasions, when this antiphon does not occur, such as the Sundays in Advent, the Epiphany, Easter, Pentecost and Trinity Sundays and on the Sundays during Paschal Time, this Psalm is sung in the Tone corresponding to the Antiphon.

The first verse of the *Tonus peregrinus* and its accompanying Antiphon are as follows:

Nos qui ví-vi-mus. In éx-i-tu I-sra-ël de Ae-gypto,

do-mus Jacob de pó-pu-lo bár-ba-ro.

[1]) According to Gerbert the *Tonus peregrinus* came from France where the Roman Singers, sent there in the 9th and 10th centuries, heard it, and brought it back with them to Rome.

The 28 remaining verses are sung in the following simpler style.

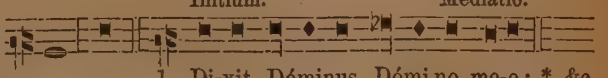
CHAPTER 28TH.

FERIAL TONES FOR THE PSALMS; — THE CANTICLES.

I. The Tonus ferialis is employed: 1st on minor Doubles, in *Festis dupl. minoribus* (i. e. on all Feasts which are not of the 1st or 2nd class, *majora*), and on Sundays and semidoubles, at Prime, Terce, Sext, None and Compline. 2nd in *Festis simplicibus et in Feriis* throughout the entire office, and in the Office for the Dead.

Observation. As the Festive and Ferial Tones for the Psalms differ only in the *Initium* and partly in the *mediatio,* whilst the endings remain the same, it will be only necessary here to give the first member of the verse. All the verses are sung alike. The *Intonatio in pausa correpta* in the prescribed Tones, will be the same as in preceding Chapter; the *Initium* only is ferial.

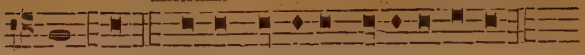
I. Tonus.



1. Di-xit Dóminus Dómi-no me-o: * &c.

5 Finales.

II. Tonus.



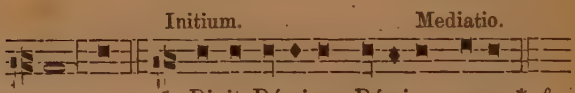
1. Di-xit Dóminus Dómino me-o: * &c.

III. Tonus.

1. Di-xit Dó-minus Dómino me-o: * &c.

4 Finales.

IV. Tonus.



1. Dixit Dóminus Dómino me-o: * &c.

3 Finales.

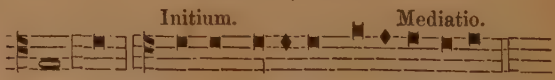
V. Tonus.

1. Di-xit Dó-minus Dó-mi-no me-o: * &c.

VI. Tonus.

1. Dixit Dóminus Dómino meo: * &c.

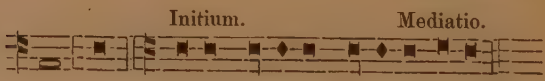
VII. Tonus.



1. Di-xit Dóminus Dómino meo:* &c.

5 Finales.

VIII. Tonus.



1. Dixit Dóminus Dómino meo:* &c.

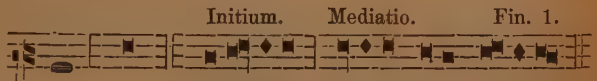
2 Finales.

II. In the Canticle of Zachary; — the *Benedictus,* and in that of the B. V. M.;— the *Magnificat,* every verse should be sung in the solemn form used for the intonation, even in Ferial offices and the Office for the Dead: "inchoantur et decantantur usque ad ultimum

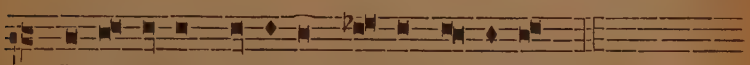
versum solemniter, etiam in officio feriali vel Defunctorum." (*Direct. Chori* page 37*.) [1])

The first verse of the *Magnificat* has not enough of syllables for the usual Psalm chants and is intoned in each mode as under; the second and following verses, and the first and all the verses of the Benedictus are sung according to the chants in preceding chapter.

I. Tonus.

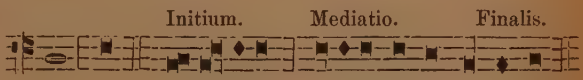


1. Magníficat ánima mea Dóminum.

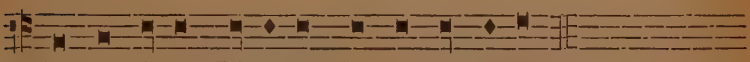


1. Be-ne-díctus Dó-mi-nus De-us I-sra-ël; * &c.
2. Et ex-sul-tá - - vit Spí-ritus me - us; * &c.

II. Tonus.

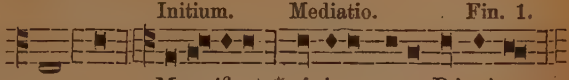


Magníficat * ánima me-a Dóminum.



1. Be-ne-díctus Dó-mi-nus De-us I-sra-ël; * &c.

III. Tonus.



Magníficat * ánima mea Dó-minum.

1. Be-ne-dí-ctus Dóminus De-us I-sra-ël; * &c.
2. Et ex-sul-tá-vit Spíritus me - us; * &c.

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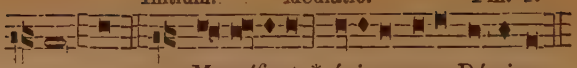
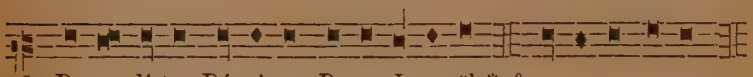
[1]) Where a custom (*consuetudo*) exists, the *cantica* may be sung in ferial form when the office is ferial. S. R. C. 9. Maji, 1857. *Act. Ephem.* Tom. III. p. 587.

IV. Tonus.

Initium. Mediatio. Fin. 1.



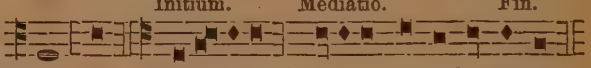
Magníficat * ánima mea Dóminum.



1. Be-ne-díctus Dó-mi-nus De-us I-sra-ël * &c.
2. Et ex-sul-tá - vit spí-ri-tus me-us &c.

V. Tonus.

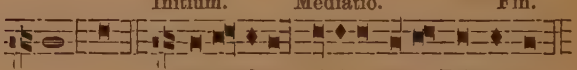
Initium. Mediatio. Fin.



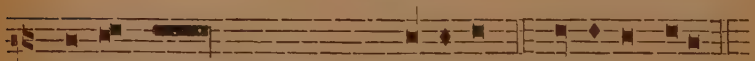
Magní-ficat * ánima me-a Dó-minum.

VI. Tonus.

Initium. Mediatio. Fin.



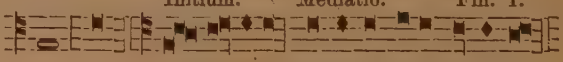
Magníficat * ánima mea Dóminum.



1. Be-ne - di - ctus Dóminus Deus I-sra-ël: *
2. Et ex - sultávit spí-ri-tus meus &c.

VII. Tonus.

Initium. Mediatio. Fin. 1.

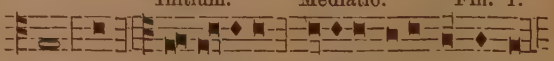


Ma-gní-ficat * ánima mea Dóminum.

1. Be - ne - díctus Dóminus De - us I - sra - ël; * &c.
2. Et ex - sul - tá - vit Spíritus me - us; * &c.

VIII. Tonus.

Initium. Mediatio. Fin. 1.



Magníficat * ánima mea Dóminum.

1. Be - ne - díctus Dó-mi-nus De - us I - sra - ël; * &c.

CHAPTER 29TH.

MATINS.

1. Every Office has seven parts or hours (*horæ*), viz, Matins and Lauds, Prime, Terce, Sext, None, Vespers, and Compline. The first part, Matins (*hora matutina*) or morning prayer, to which Lauds is always joined, was originally called *"vigiliæ nocturnæ,"* because recited in three parts during the night, as the Romans were accustomed to divide the night into three watches. Later on when the recitation of the office was confined (as a duty) to the Clergy, these three parts were united, and Lauds or *vigiliæ matutinæ* joined with it, so as to make one important hour of prayer.

Matins begins with a *Pater, Ave* and *Credo* said in silence, then the verse, *Domine labia mea &c.*, chanted aloud, and then the introductory supplication *Deus in adjutorium &c.* After this comes immediately the *Invitatorium* with the 94th Psalm, *Venite exsultemus.* The Hymn, and the 3 Nocturns follow, (each Nocturn consists of 3 Psalms with their antiphons, of a versicle and response, and of 3 Lessons with their *Responsoria*); and all is closed (except in Ferial offices, the Offices on Fast days, and the Office for the Dead) with the *"Te Deum;"* then Lauds are intoned. In both *festive* and *ferial* Matins we commence the chant with

Hebdomad. Dó-mi-ne, lá-bi-a me-a a-pé-ri-es.
Chorus. Et os meum | annuntiábit laudem tuam.

2. The *Deus in adjutorium* has a festive and a ferial intonation.[1]) The festive intonation is as follows:

[1]) Also in Lauds, in the *horæ minores,* and in Vesper and Compline it has these festive and ferial intonations. In the Office of Holy Week,

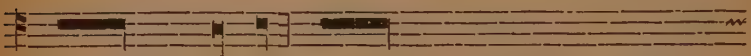
a) In Festo dupl. et semid. ad omnes horas.

Hebdomad.

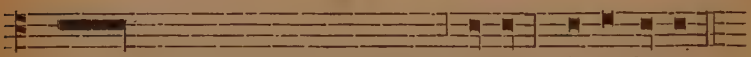
De-us, in ad-ju-tó-ri-um me-um in-tén-de.

Chorus.

Dómine, ad adjuvándum me fe-stí-na. Glória Patri, et Fílio,



et Spi-rí-tu-i san-cto; sicut erat in princípio, | et nunc,



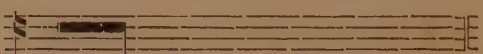
et semper, | et in saecula saeculórum. Amen. Al-le-lú-ja.

From Septuagesima Sunday until Thursday in Holy Week, instead of the *Alleluia* the following should be sung:

Laus tibi Dómine, rex aetérnae glóriae,

The ferial intonation for *Matins* is as follows:

b) In Festo simplici et Feriis ad Matut.

Hebdomad. 

Deus in adjutórium meum inténde.

Chorus.

Dó-mi-ne, ad ad-ju-ván-dum me fe-stí-na. Gló-ri-a

Pa-tri, et Fí-li-o, et Spi-rí-tu-i sancto: Sic-ut e-rat in

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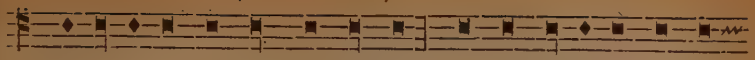
and of the Epiphany, the Office begins with the Antiphons and Psalms, and in the Office of the Dead with the *Invitatorium,* if three Nocturns are to be said.



princí-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-

ló-rum. A-men. Al-le-lú-ja.

c) In festo simplici et Feriis ad Laudes et ad reliquas horas.

℣. De-us in ad-ju-tó-ri-um me-um in-tén-de.

Chorus responds as at b).

3. Then follows the *Invitatorium*. This is a short verse adapted to the Office, and so called because it is a sort of invitation or encouragement to the work of praise which immediately follows.[1]) It *generally* closes with the words *"Venite adoremus."* It is divided into two parts by an asterisk *, and the entire verse or latter part is sung *antiphonally* i. e. alternately with every two verses of the 94th Psalm, *"Venite exultemus Domino."* In the Office *de Tempore* it is found in the *Proprium de Tempore;* for the Feasts of Saints it is taken from the *Proprium Sanctorum,* or if there be no Proper, from the *Commune Sanctorum;* on the feasts of Virgins, from the *Commune Virginum,* on that of an Apostle, from the *Commune Apostolorum,* (if no special one be provided in the *Proprium de Sanctis.*)

On the feast of the Epiphany, on the three last days of Holy Week,[2]) and in ordinary Offices for the dead (except all Souls Day, and all days when three Nocturns are to be sung), the Invitatory and 94th Psalm are

[1]) The *Invitatorium* is supposed to have been introduced by Pope Damasus, or certainly by St. Gregory.

[2]) The reason given for there being no Invitatory on the Epiphany, is, that the Office of the Epiphany is of older date than the Invitatory; and as the Liturgy of Holy Week is all of a mournful character, the joyful summons of the Invitatory is considered out of place.

omitted. In Paschal time, (from Easter Sunday till Saturday after Pentecost,) an *Alleluia* is joined on to the *Invitatorium*. The 94th Psalm (as indeed ordinarily speaking every Psalm) closes with the *Gloria Patri*, except in the *Officium de Tempore* (Sundays or Ferias) from Passion Sunday to Thursday in Holy Week. In *Offic. Defunct.* the *Requiem æternam &c.* is sung instead of the *Gloria Patri*. Should the *Invitatorium* be taken from the 94th Psalm, (as on *Ferias*) then the same words in the Psalm are not repeated.

The ten different melodies for the Invitatory-Psalm, are found in the *Antiphonarium* and *Directorium Chori*: for the 8 Tones given in full, for the 4th Tone in three forms, for the 6th Tone in two.[1]) The *Cantores*[2]) sing first the entire *Invitatorium*, the choir repeats it. Then the psalm *"Venite"* is sung by the *Cantores*, whilst the choir repeats after each division of the Psalm (two verses) the entire *Invitatorium*, or the latter part of it. We give as examples the Christmas, Easter and *Requiem* Invitatories. The figures 11* &c. indicate the pages of the *Direct. Chori* whence these examples are taken.

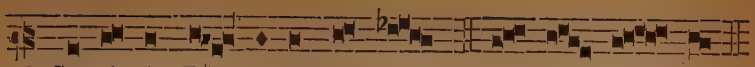
1. Chri - stus na - tus est no - - bis: * Ve - ní - te

ad - o - ré - mus. *Ps.* Ve - ní - te, ex-sulté-mus Dó-mi-no, &c.

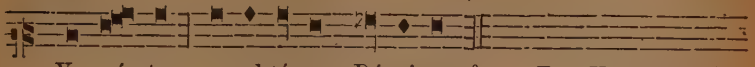
*Ton. IV. pag. 11**

[1]) The 8th Tone is not found in the *Commune Directorii*, as it only occurs once in the year, in the 3d Nocturn of the Feast of the Epiphany.

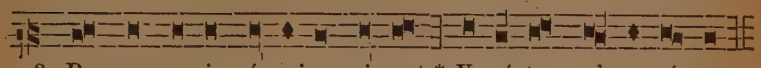
[2]) Fuller information for the full ceremonial in solemn vespers, when the ministers in cope, as *Cantores*, must give the Intonations to the officiating dignitary, *Vicarius*, *Canonicus* or *Episcopus* in a determined order, may be obtained from the several liturgical books, and in a short form from Schneider's *Manuale Clericorum*.



2. Sur-ré-xit Dó - mi-nus ve - re, * Al - le - lú - ja.



Ve - ní - te, ex-sul-té-mus Dó-mi-no, &c. *Ton. VI. pag. 25*.*



3. Re-gem, cu-i ó-mni-a vi-vunt,* Ve-ní-te ad - o - ré-mus.

Ps. Ve - ní - te, ex-sul-té-mus Dó-mi-no, &c. *Ton. VI. p. 22*.*

4. *In Officium de Dominica et die solemni* the Chanters intone the first words of the Hymn to the officiating priest or *Hebdomadarius,* who repeats them. If the Office is not solemn or *de Dominica,* the choir intones the Hymn. The Hymn is taken on certain feasts, from the Proper of the Feast, or from the *Psalterium dispositum per Hebdomadam,* the *Propr. de Tempore,* or the *Commune Sanctorum.* On the three days preceding Easter, during the octave following, on the Feast of the Epiphany, (*at Matins only*) and in the Office for the Dead, the Hymn is omitted. — The last strophe of the Hymn is often varied according to the season. This alteration is generally noted in the Calendar, (and in *Direct. Chori*) and applies to all the parts of the Office. In the Hymn *Iste Confessor* the words *meruit supremos laudis honores* in the 1st strophe, should be sung instead of *meruit beatas scandere sedes,* when it is not the day of the saint's death, and when indicated in the Calendar or *Ordo* by *MS* or *mut. 3. vers.*

5. The Hymn is immediately followed by the Nocturns (*horæ nocturnæ*) three or one. All Festivals *ritu dupl. et semidupl.* (except Easter and Pentecost) and all Sundays have three Nocturns. *Festa simplicia,* ferias and

vigils and Easter and Pentecost with their octaves have but one Nocturn.

The Nocturns consist of Antiphons,[1]) Psalms,[2]) a Versicle (℣) and Response (℟), the *Absolutio* and *Benedictio,* the Lessons and their Responsoria.

In *Dominica et die solemni* one Chanter intones the first words of the first Antiphon at Matins to the *Hebdomadarius,* who repeats it. When the Office is not *de Dominica* or solemn then the officiating Priest *alone* intones. In *Festo duplici* the choir sings the remaining words of the antiphon to the end.

Two Chanters then intone the first verse of the first Psalm;[3]) on Vigils, in Quarter-tense and on the Ferias of Advent and Lent, only one chanter intones the Psalm. When the 1st Psalm with its antiphon is sung through. then in *Festis et feriis* one chanter intones the initial words of the other antiphons to the Canons or clergy assisting in choir according to their seniority and rank. The Canon or other in choir repeats the intonation. The other Psalms are intoned in order by the chanters in the same way as the first. It is only when the Psalm is immediately followed by an antiphon, that the next psalm is intoned by the chanters; if several psalms follow on without an antiphon, only the first is intoned by the chanters.

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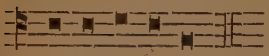
[1]) According to the season and rank of the Festival these should be sung (in *ritu dupl.,*) both before and after the Psalm; on festivals of lower rank only a few words (as far as the asterisk) are intoned before the psalm. Paschal time each Nocturn has only the first antiphon with *Alleluia* for all the Psalms, except on the Ascension and Pentecost with their octaves.

[2]) The 1st Noct. *de Dominica* has 12 Psalms (4 for each antiphon) the 2nd and 3d Nocturns have 3 Psalms and Antiphons. The Ferias have 1 Noct. with 12 Psalms and 6 antiphons; the *festa dupl. and semidupl.* have 3 Nocturns with each 3 Psalms and antiphons; the *festa simplicia* and Vigils have the antiphons and psalms of the *Feria* occurring, that is 6 antiphons and 12 psalms.

[3]) When the Organ is played this verse should be intoned without accompaniment.

Observation. On the three last days of Holy Week the *Gloria Patri* is omitted at the close of each Psalm. Consequently for the last member of the last verse, a special ending is prescribed to be used for every Psalm without distinction, namely:



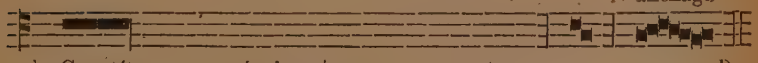
E. G. Ps. 23., V. Ton, 10. Vers:

And so in all Tones and on all final verses.

6. In *Dominica et die solemni* two or more chanters sing the Versicle; in *Feriis et festis non solemnibus* two of the *music-choir;* on Vigils, in Quarter-tense, and on the Ferias of Advent and Lent, only one of the music-choir.

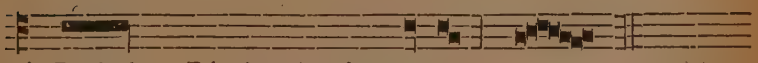
Toni Versiculorum.

a) In Festo Duplici.



℣. Constítues eos príncipes | super omnem terram, a, a - m.[1])
℟. Mémores erunt | nóminis tui Dómine, e, e.

b) In Festo Semiduplici.



℣. Di-ri-gá-tur Dó-mi-ne | orátio me-a, a.
℟. Sicut incénsum | in conspéctu tu-o, o.
℣. Angelis suis mandávit de te, e.
℟. Ut custódiant te in ómnibus viis tu-is, i - s.

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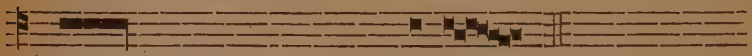
[1]) Should the word end with a consonant, the vowel should have the *neuma*, and the consonant be only pronounced at the very end, and then quickly.

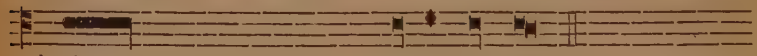
This method of singing the versicles and responses, is also to be adopted for the versicle and response after the *Responsoria brevia* in the minor hours on all Festivals (*ritu solemni* to *semid. inclusive.*)

c) In Festo Simpl. et diebus ferialibus per totum officium.



℣. Dómine in coelo | misericórdia tu - a.
℟. Et véritas tua | usque ad nu-be - s.

Observation. In Matins and Lauds for the three last days of Holy Week, and in Vespers, Matins and Lauds of the Office for the Dead, the versicles are sung as follows:

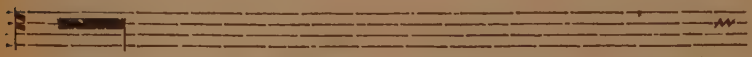


℣. Avertántur re-trór-sum | et e-ru - bé - scant.
℟. Qui cógitant mi-hi ma - la.
℣. A porta infe - ri.
℟. Erue, Dómine, áni - - mas e - ó - rum.[1])

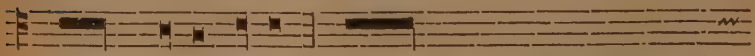
7. After the *Vers.* and *Resp.* the officiating Priest sings:

Pa-ter noster. *secreto.* ℣. Et ne nos indúcas in tentati-ó-nem.
Chorus. ℟. Sed líbera nos a ma-lo.

Hebdomad. Absolutio.

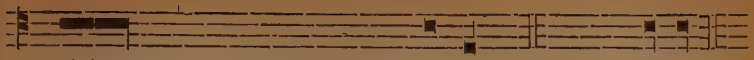


Exaúdi Dómine Jesu Christi | preces servórum tuórum, |
Ipsius piétas et miseri - - - - - - - -
A vínculis pecca - - - - - - - - - -



et mi-se-ré-re no-bis qui cum Patre et Spíritu sancto |
córdi - a nos ádjuvet, qui cum Patre et Spíritu sancto |
tó-rum nostrórum absólvat nos | omnípotens

[1]) In 1. Noct. *Offic. Defunct.* this response remains in the plural, even though the Office be *pro uno Defuncto.*

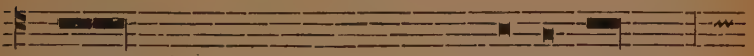


vivis et regnas | in saecula saecu-ló-rum. *Chorus.* ℟. Amen.
vivit et regnat | in saecula saecu-ló-rum.
et miséricors Dóminus.

Then a *minister choro assistens* goes to the Lectern or reading desk and sings:

Ju-be domne benedícere.

The *Hebdomadarius* answers with the *Benedictio.* Of the 12 customary blessings, we give here only a few as the chant is alike for all.



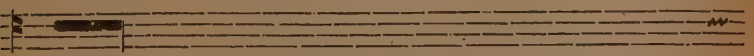
Benedictió - - - - - - ne per - pétua,
Deus pa - - - - - - ter o-mnípotens,
Evangé - - - - - - li - ca léctio
Per evangé - - - - - - li - ca dicta

benedícat nos Pater ae - - tér - nus.
sit nobis propítius et clemens.
sit nobis salus et pro - - té - ctio.
deleántur nostra de - - li - cta.

℟. A-men.

In *ritu simplici, feriali* and in *Offic. B. V. M.* and *in Sabbato* the *Absolutiones* and *Benedictiones* are sung as follows:

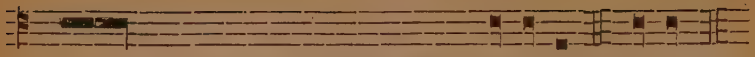
Absolutio.



Précibus et méritis B. M. semper V., | et ómnium Sanctórum | perdúcat nos Dóminus.—

ad re-gna coe-ló-rum. ℟. A-men.

Benedictio.



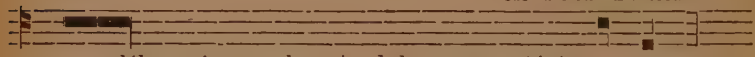
Nos cum prole pia | benedícat Virgo Ma-rí-a. ℟. A-men.

8. The Lector (*minister choro assistens*) sings the Lesson in the following manner:

Tonus Lectionis.

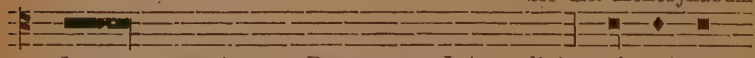
De Acti-bus A-po-sto-ló-rum. Petrus autem et Joánnes

Sic dicitur Punctum.



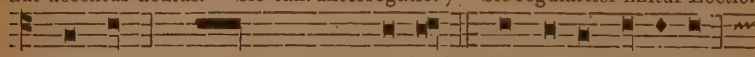
ascendébant in templum | ad horam oratiónis no-nam . . .

Sic dic. Monosyllabum



Intuens autem in eum Petrus cum Joánne dixit: ré-spi-ce

aut accentus acutus. Sic can. Interrogatio.[1]) Sic regulariter finitur Lectio.



in nos. — Quid ergo erit no-bis? Tu au-tem Dó-mi-ne

mi-se-ré-re no-bis. ℟. De-o grá-ti-as.

Observation. The Lessons in *Offic. Defunct.* and on the three last days of Holy Week, have no *Absolutio, Benedictio* or *Tu autem Domine* at the end. The Reader begins the lesson after the *Pater noster* (recited in silence), he uses the punctuation noted in the above example, but does not close with the fall to the fifth, or with a different phrase, but on the *reciting note* sung somewhat slower and more solemnly; e. g.

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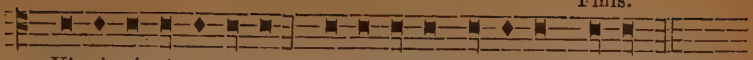
[1]) In the 9th Lesson on Christmas Day (and in all similar instances) where on the words *factum est*, the *accentus acutus* and *interrogatio* seem to come in collision, the *interrogatio* should be sung on *est*, and the *accentus acutus* be allowed to drop out.

Fínis.



Vi-si-tá-ti-o tu-a cu-sto-dí-vit Spí-ri-tum me-um.

The first Nocturn of the three last days in Holy Week has for Lessons the so called "Lamentations" of the Prophet Jeremias, and they are sung to peculiarly solemn and affecting melodies.[1]) We give a portion of one here as a specimen. The 9 Lamentations are given in full in the official *Direct. Chori* and in *Officio majoris Hebdomadæ*.

Tonus Lamentationis.

De Lamen-ta-ti-ó-ne Je-re-mí-ae Pro-phé-tae. *Heth.*

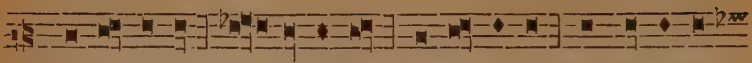
Co-gi-tá-vit Dómi-nus dissipáre murum fí-liae Si-on: teténdit

funículum su-um, et non avértit manum su-am a per-di-ti-ó-ne:

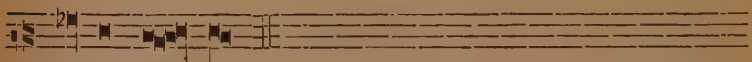
lu-xít-que ante murá-le, et murus pá-ri-ter dissi-pá - tus est &c.

[1]) These "touching elegies," as Card. Wiseman calls them, when well sung, form one of the most striking features of the solemn Office of *Tenebræ*. At Guidetti's time, as Baini tells us (Vol. II. pag. 103 *Memorie Storico-Critiche*) the Lamentations were not usually sung in Plain-Chant but in figured chant or read; and a manuscript in the Vallicellian library containing the three Lamentations of the 3d day, was the only one Baini knew that could have furnished Guidetti with an idea of the old chant for them. Some changes were made, but so judiciously, that Baini suspects Palestrina to have had a share in them. The figured music for the Lamentations of Carpentrasso, introduced in the Pontificate of Leo X, held their ground in the Papal Chapel to the end of Greg. XIIIs reign. But no sooner had Sixtus V. ascended the throne than he ordered that the 2nd and 3d Lamentation on each evening should be sung in Plain-Chant; whilst the first might be in figured chant, but not that of Carpentrasso which he did not relish, and the genius of Palestrina was not slow to correspond with the Pontiff's wishes and produce his incomparable arrangements. In the preface to the Plain-Chant lamentations Guidetti says *"præsertim cum sanctitas vestra lamentationes, quas ego ad musicam rationem restituerám, in pontificio sacello voluerit decantari."*

Every Lamentation concludes with:



Je - rú - sa-lem, Je - rú-sa-lem, con-vér-te-re ad Dó-minum



De-um tu - um.

9. Every Lesson is followed by its Responsorium,[1]) or Response, which consists of three parts. The first part is the *response* properly so called; the 2nd part begins with a *versicle;* in the third part, the second half of the response, or first from the asterisk * is repeated.

Should the Office have three Nocturns, then the 3d response of the 1st and 2nd Noct., and the 2nd of the 3d Nocturn (except in Passiontide) have a *Gloria Patri*, after the versicle, and when this is sung, the second half of the *responsorium* should be repeated. When the Office has only one Nocturn, then the *Gloria Patri* is attached to the 2nd response.

If however the *"Te Deum"* is not said, then the *Gloria Patri* is attached to the 3d response of the 3d, or only nocturn, as the case may be.

Observation. Any alterations in this order of the Responses in the Matins of Christmas, Easter, Passiontide, Holy Week &c. are clearly indicated in the Choral books.

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[1]) The *responsoria* are not to be confounded with the short *response* in answer to the *versicle*, of which we spoke in parag 6. of this chapter. They are of greater length both as to words and music. The ancient ritualists are not agreed about the reason of the name; some saying they were so called because one singing, the whole choir did answer them; while others say they had their name, because they answered to the lessons. Baini tells us that the *Responsoria* were amongst those portions of the Chant that required cutting down because of the length of the *neumæ*.

It may be added, that in *Festis solemnibus et Dominicis privilegiatis,* the officiating priest, — *hebdomadarius,* — sings the ninth Lesson.

10. In *Festis solemnibus et Dominicis* the Chanter gives the Intonation of the *"Te Deum"* to the *Hebdomadarius*, who repeats it. If the feast be not solemn or a Sunday, then the Chanters *in medio chori* intone it themselves.

Intonatio Hymni Ss. Ambrosii et Augustini.

e ga *Ton. III. et IV.*

Te De-um lau-dá-mus.

The extended compass of this Hymn comprises the eight degrees of the scale, from C to c.

CHAPTER 30TH.

LAUDS AND BENEDICAMUS.

I. The officiating priest begins Lauds with the *Deus in adjutorium,* intoned as at page 178.

In *Offic. de Dominica,* the Antiphons are found in the psaltery (*psalterium dispositum per hebdomadam*),[1]) on Feasts of Saints they are taken from the Proper or Common of Saints as noted in the Directory, on Feasts of our Lord from the *Proprium de Tempore,* and on Ferias from the Psaltery.[2]) During Paschal time an

[1]) The three first psalms have only one antiphon. The Sundays of Advent and Lent (Septuag., Sexagesima and Quinquag. included) have special antiphons and psalms; also *Low Sunday.*

[2]) The 6 ferias preceeding Christmas, and the ferias of Holy, Easter and Whitsun-weeks, have special offices in the *Propr. de Tempore.*

Alleluia is added to each antiphon. The Psalms at Lauds are, for all Feasts and ordinary days, except from Septuagesima to Palm Sunday, and the Ferias and Vigils, (but not those of Easter week,) the following five: 1) Ps. 92. 2) Ps. 99. 3) Pss. 62 and 66, joined so as to count as one, 4) *Canticum trium puerorum*, 5) Pss. 148, 149, 150, all sung as one.

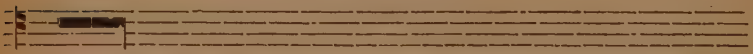
In *Dominica aut die solemni* the Chanter gives the officiating priest the first Antiphon. On other occasions the officiating priest himself intones it.

After the Intonation[1]) of the Antiphon, two or more chanters, according to the dignity of the Feast, intone the Psalm as prescribed.

In diebus festivis et ferialibus the Chanter gives the first words of the remaining antiphons to the Canons or assistant clergy in the order of seniority or rank.

When the Psalms are ended, and the last antiphon sung, then the officiating priest sings the "Little Chapter," — *Capitulum,*[2]) which is generally the same for Lauds, Vespers and Terce.

Tonus Capituli.



Beátus vir, qui invéntus est sine mácula, et qui post aurum non ábiit, nec sperávit in pecúnia et thesaúris. Quis est hic, et laudábimus

e - um?

Fecit enim mirabília in vi-ta su - a. ℟. De-o grá-ti - as.

[1]) If the Feast be a *duplex*, the Psalm is not intoned until the whole antiphon is sung through by the choir.

[2]) From Holy Thursday till Saturday before Low Sunday, and in the Office for the Dead there is no *capitulum*.

Should the last be a word of one syllable, as in the Cap. Epiph. Domini: *Surge illuminare,* — on the 3d Sunday of Advent, — on the Ascension &c.; then it ends with the *accentus acutus* as in the Little Chapter at Prime: *Regi sæculorum,* as follows:

Su-per te or-ta est. In sae-cu-la sae-cu-ló-rum. A-men.

The Response *Deo Gratias* remains always the same.

In *Dominica et die solemni* the Chanter gives the first words of the Hymn[1]) to the officiating priest, who repeats them. On other occasions he himself intones them.

The Hymn is followed by a versicle and response sung as at page 183; in Paschal time an *Alleluia* is added. The Antiphon for the *Benedictus,* in *Dominica et die solemni* is given by the Chanter to the officiating priest; otherwise he intones it himself. The *Benedictus* is intoned by one or more chanters according to the dignity of the Festival, but always solemniter (see Page 174), and sung in alternate choirs to the end.

When the singing of the Antiphon is concluded, the officiating priest sings *Dominus vobiscum,* and then the Prayer (see Pages 118, 119 and 120).

The *Preces* when prescribed are sung alternately by the officiating priest and the choir, after the manner of the versicles in commemorations (*Toni versiculorum in commemoratione*) which we are just about to give.

In Commemorations[2]) the versicle in *Dominica et die solemni* should be intoned by two or more

[1]) When there is no *capitulum,* there is no hymn: the last strophe is often varied according to the season. (See above, page 181.)

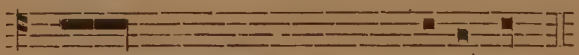
[2]) A Commemoration occurs when two or more Feasts fall on the one day. As only one office can be recited completely, the feast

chanters, at other times a *binis musicis vel ab uno.* The versicles and responses to the *Preces, Commemorationes,* Antiphons of the B. V. M., before the *Oratio Ss. Sacramenti,* at Processions, Benedictions, and on other such occasions, are sung as follows.

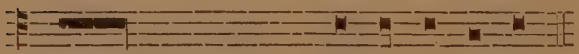
Toni Versiculorum in Commemorat. &c.

℣. Ora pro nobis | sancta Dei Gé - ni - trix.
℟. Ut digni efficiámur | promissiónibus Chri - sti.

In a monosyllabic ending of the versicle the *accentus acutus* is employed, as follows:



℣. Fiat misericórdia tua Dómi-ne super nos.
℟. Quemádmodum sperávimus in te.



℣. Angelis suis Deus man-dá-vit de te.

The Tone of the Prayers in Commemorations is the same as that for the principal prayer.

II. After the Prayer and prescribed commemorations the officiating priest sings: *Dominus vobiscum.* In *Dominica et die solemni,* the *Benedicamus Domino* is sung by two or more chanters, on other occasions by two or even one of the choir, — *a binis musicis vel ab uno,* — to one or other of the following chants:

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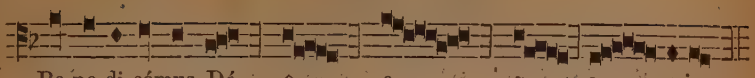
of higher rank takes precedence, and the other feasts are *commemorated* in Lauds and Vespers. To this class also belong the *Suffragia Sanctorum* which are found in the *Direct.* and Breviary before Compline, and except on *duplicia and infra Octavas* should, at certain seasons of the year, notified in the Directory, always be said.

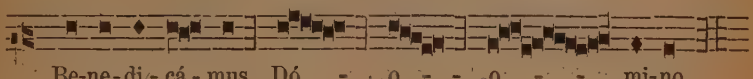
Toni Benedicamus pro Officio.

1. In Festo solemni.

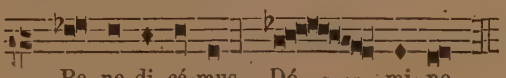


2. De beata Virgine.[1])

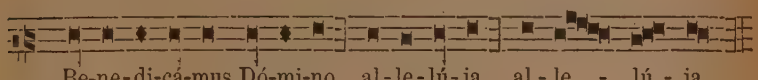
3. De Apóstolis, et in Festis Duplicibus.



4. In Dominicis, (etiam Adventus et Quadrag.) Semidupl. et infra Octav., quæ non sunt B. M. V.



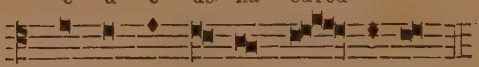
5. A Vesp. Sabbati sancti usque ad Vesp. sequentis Sabb. exclus.



[1]) *Et in vesperis Feriæ VI., quando fit seq. Sabbato off. de B.V.M.* also during the octaves of Christmas and *Corpus Christi*, and on all Feasts where the Hymn closes with *Jesu tibi sit gloria.*

6. In Festis simplicibus ad Matutin, Laudes et Vesper.

e d e de ha cdfed



Be-ne-di-cá-mus Dó-mi-no.
℟. De - o grá-ti-as.

7. In Feriali Officio per totum annum ad Vesp., Matut. et Laudes.

Be-ne-di-cá-mus Dó-mi-no.
℟. De - o grá-ti-as.

8. In Officio Defunctorum.

Re-qui-é-scant in pa-ce. ℟. A-men.

The above eight chants are used at the close of Matins, Lauds and Vespers only.

The following *Benedicamus* is employed at Prime, Terce, Sext, None and Compline, as well as in *Festis solemnibus, duplic.* as in *semidupl. simplic. ac Feriis.*

9. In horis minoribus ac Completorio.

Be-ne-di-cá-mus Dó-mi-no.
℟. De-o grá-ti-as.

The *Benedicamus* is followed immediately by *Fidelium animæ per misericordiam Dei requiescant in pa-ce.* (c a) *A-men.* (a c) If an Antiphon of the B.V. M. should terminate Lauds then the officiating priest, after a *Pater noster* in silence, sings: *Dominus det nobis suam pa-cem.* (c a) ℟. *Et vitam æternam.* (a c) *A-men.* in the tone of a versicle. The

entire Office is closed by *Divinum auxilium maneat semper nobiscum* which the officiating priest chants in a subdued voice, and the choir answers *Amen* on the same note and in the same subdued voice.

CHAPTER 31ST.

PRIME, TERCE, SEXT AND NONE.

I. At Prime, after the preparatory *Pater, Ave* and *Credo*, said in silence, the officiating priest sings *Deus in adjutorium* as at page 178. The Hymns at Prime, Terce, Sext and None have (according to the season) different melodies, and are generally sung to the same melody as the Hymn at Matins or Lauds, if the latter be in the same metre.

Observation. This general rule is set forth in the *Direct. Chori* as follows: In the *Offic. de Temp.* in Advent and Lent (*in Domin. et Feriis*) the melody of the Hymn for Lauds is employed. In Passiontide, that of the *Vexilla Regis*. At Christmas and during its octave, the melody of the *Jesu Redemptor* answers; on the Epiphany and within its octave the *Crudelis Herodes*. At Easter and during its octave, and on all Feasts occurring within that period, even though the Office be not *de Tempore*, the *Ad regias* gives the chant; on the Ascension and during its octave, the *Salutis humanæ;* on Pentecost and during its octave the *Jam Christus;* [1]) and on Trinity Sunday, the *Jam sol recedit*. On Corpus Christi, and on all Feasts of the B. V. M. with their octaves, and whenever the hymns should close with *Jesu tibi sit gloria*, the hymn *Quem terra* furnishes the chant: on the Feast of the Transfiguration, the *Salutis humanæ*, and on All Saints, the *Placare Christe*. On Feasts of Apostles and Evangelists, and *in*

[1]) The Hymn at Terce during the octave of Pentecost is the *Veni Creator Spiritus*, which of course has its own special chant.

duplicibus, when the hymns of the minor hours are not written in the same metre as those at Lauds or Matins; as for example, on the feasts of St. John the Baptist, *Dedicatio S. Michaëlis,* the Angels guardian, Dedication of a Church &c. and during their octaves, the melody of the *Æterna Christi munera* is always adopted, also in *Comm. plurim. Martyrum sub ritu duplici.* Within the octave however of a Feast *de Comm. plur. Martyr.* or when it is only a semidouble, the Hymns at the minor hours are chanted to the melody of the *Rex gloriose Martyrum.* The same melody answers in the Office of *Comm. Conf. Pont.,* and *non Pont., Virg.* and *non Virg.* whether *doubles* or *semi-doubles.* For the most part the chants of the Hymns are specially given in the *Directorium.*

The Hymn *Jam lucis* at Prime is omitted on the three last days of Holy Week, and in Easter week. The Antiphon before the Psalms is merely intoned, (first word or two) and is generally the 1st antiphon of Lauds. On Sundays, Ferias and Vigils, it is found in the *Psalterium* or *Propr. de Tempore,* on principal Feasts in the *Propr. de Temp.* and on Feasts of Saints in the *Propr.* or *Commune Sanctorum.*

The Intonation of the Antiphon is given by the officiating priest; the Psalms are intoned and continued by the Choir, after the chant given in Chapters 27 or 28.

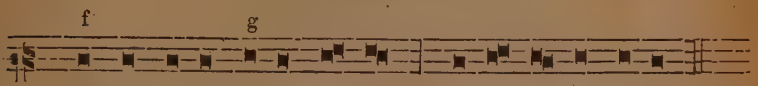
The Psalms at Prime vary according to the season or rank of the Office. On Sundays and Ferias, now one, now another Psalm, is added to the 53d and the two sections of the 118th, which are invariably sung.

The officiating priest sings the *Capitulum* as at page 190. The *Responsoria brevia,* or short responses with the versicle that immediately follows, should at all the minor hours be sung by two chanters of the *capella musicorum;* on Vigils, Advent, Lent and Quartertense Ferias by one only.

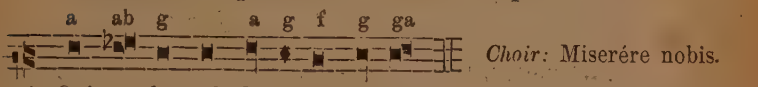
The melody of the *Responsorium breve* is at all the minor hours of the Ecclesiastical year usually the same,

the difference of text sometimes making slight alterations; this melody is found *in extenso* in the *Dir. chori.*

Toni "Responsorii brevis."

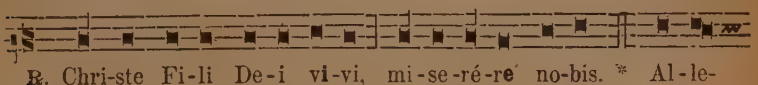


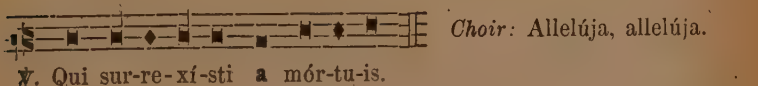
The choir repeats the entire Responsorium.



Chorus: Christe Fili Dei vivi, miserére nobis. ℣. *Exsurge Christe adjuva nos.* ℟. *Et libera nos propter nomen tuum.* (As at pages 183 or 184 b [1])or c.)

In Paschal time and on several feasts during the year two *Alleluias* are added, and then the chant runs as follows:





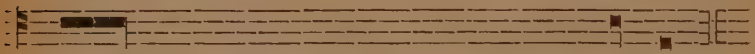
Chorus: Christe Fili Dei vivi miserére nobis, * allelúja, allelúja.
Vers. with *Alleluia* (p. 183, b), *in fest. simpl. et diebus fer.* c) p. 184).

[1]) This *versicle* (after the *Resp. br.*) is chanted as at page 183 b), in *fest. solemn. dupl. et semidupl.*, *in fest. simp. et feriis* as at c) page 184.

Then the officiating priest sings the *Preces* if prescribed, in the ordinary versicle-tone, page 192; *Dominus vobiscum* and the prayer *Domine Deus* as at page 120 or 121; *Dominus vobiscum* and *Benedicamus Domino* as at page 194, N° 9.

After the *Benedicamus* (and its response) *Deo gratias*, the Martyrology is read in choir.[1]) The reader without asking the blessing, reads the martyrology for the day immediately following[2]) in the Tone of a Lesson; see page 186.

Ca-léndis Ja-nu-á-ri-i, lu-na pri-ma Circumcísio Dó-



mini nostri Jesu Christi, | et Octáva Nativitátis e-jús-dem.

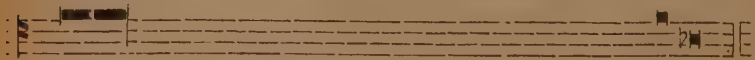
On monosyllables, thus: see page 196.

a-dé-pta est.

At the close he adds: *Et alibi aliorum plurimorum Ss. Martyrum et Confessorum atque sanctarum*

Vír-gi-num. *Chorus:* ℟. De-o grá-ti-as.

In Vigilia Nat. Domini[2]) the reader ascends a fourth when he comes to the words *"In Bethlehem;"* thus:



In Béthlehem Judae náscitur ex María Vírgine factus ho-mo.

Then louder, — *solemniori modo, et in tono Passionis*, he sings the following passage:

---

[1]) On the three last days of Holy Week there is no Martyrology.
[2]) For the special rite of this portion of the office on this day see in the Martyrology itself.

Natívitas Dómini nostri Je-su Christi secúndum car-nem.

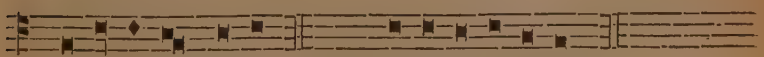
For the concluding sentences he returns to the *Tonus Lectionis* as in the beginning.

After the Martyrology the officiating priest sings, alternately with the Choir, in versicle-tone (p. 192): *Prétiosa,* then *Sancta Maria* (*in ton. fer.* p. 121), *Deus in adjutorium* in versicle-tone, the prayer *Dirigere* as at p. 121. The *Lectio brevis* as at p. 186.

II. Terce, Sext, and None after a preparatory *Pater* and *Ave* in silence, begin with *Deus in adjutorium* as at page 178. Each hour has its own special Hymn, the melody of which will be varied according to season, (see Observation in the present chapter). The Antiphon for Terce is usually the second of Lauds, for Sext the third, for None the fifth. For the Sundays from Septuagesima untill Holy Week, there are special antiphons for the minor hours, indicated in the *Propr. de Temp.;* on all other Sundays and Ferias they are found in the *Psalterium.* The Psalms in all Offices are for each hour the same, namely three portions of the 118th Psalm, each portion closing with a *Gloria Patri.* The first verse of each portion should, according to the rank of the festival, be intoned. The chant for the *Resp. br.* is the same as that for Prime, unless a special *Resp.* be indicated in the *Psalterium.*

Observation. In many places the solemn celebration of None is customary on Ascension Day and Pentecost Sunday. The rules already given are applicable here, but the antiphon and *Resp. br.* is as follows:

Ant. in Ascens. Ton. VIII. *Fin. 1.*

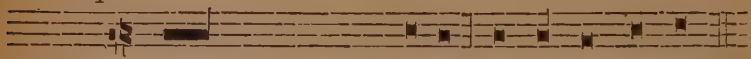


Vi-dén-ti-bus il-lis. Ps. 118. Mirabília testimónia.

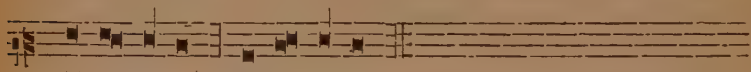
Ant. in Pentec. Ton. VIII. *Fin. 2.*

Lo-que-bántur. Ps 118. Mirabília testimónia.

Resp. br.



In Ascens. Ascéndo ad Patrem me-um, et Pa-trem vestrum, *
In Pentec. Repléti sunt omnes Spí-ri-tu san-cto. *



Al-le-lú-ja, al-le-lú-ja.
Al-le-lú-ja, al-le-lú-ja. *Repet.* Ascéndo or Repléti.

℣. De-um meum, et Deum vestrum. *Repet.* Allelúja, allelúja.
℣. Et cœ - - pérunt lo-qui. " " "

Then *Gloria Patri*, see page 197. Repeat *Ascendo* or *Repleti.* ℣. *Dóminus in cœlo, Alleluia,* or *Loquebántur* &c. as at page 183. b. *Dóminus robíscum*, the Prayer as at page 120. Then *Dominus robiscum, Benedicamus Domino,* as at page 194, 9. Terce, Sext and None are closed with *Fidelium animæ,* as at page 194.

CHAPTER 32D.

VESPERS AND COMPLINE.

I. Most Feasts have two Vespers, the first on the Vigil, and the second on the evening of the Feast. The Directory or *Ordo* must be consulted in order to know the Vespers for each Feast. If they be 1st Vespers of the following day, then the Ordo says, *Vesperæ de sequenti* (Vespers of the following): if Vespers of the day itself. they are described: *In II. Vesp.* (in 2nd vespers);

if finally the Vespers be divided, i. e. the first portion be given to the Office of the Feast being celebrated, and the 2nd portion to the Feast of the following day, then the direction is: *Vesp. a capitulo de sequenti;* i. e. vespers from the Little Chapter of the following: the *Capitulum* or Little Chapter being the point of division. The Vespers are arranged in the same way as Lauds, namely 5 antiphons, 5 Psalms (which vary with the Feast), the Little Chapter, Hymn, Versicle and Response and the *Magnificat* instead of the *Benedictus.* Then the Prayer and Commemorations.

After the Priest has recited in silence the preparatory prayer, he intones *Deus in adjutorium* as at p. 178. The Choir answers with *Domine ad adjuvandum &c... Alleluia* (from Septuagesima till Easter *"Laus tibi Domine" &c....* instead of the *Alleluia*). Then follow the 5 Antiphons and Psalms. If the Feast be of higher rank than a *semi-duplex,* the entire antiphon should be sung both before and after the Psalm;[1]) if of a *semi-double* or any lower rank, only the first word or two is intoned before the Psalm, and the entire Antiphon is sung after. The Antiphons should in all cases be commenced by one or two Chanters, and then continued by the full choir. In the same way with regard to the Psalms, the first verse of each Psalm should be intoned by the *Cantores,*[2]) and then sung through alternately by both sides of the choir. As soon as the 5th Psalm and its Antiphon are concluded the Priest sings the Little Chapter as at p. 190, the choir answering *Deo Gratias,* and then the Hymn is sung. The same ceremony is observed in the in-

[1]) When the Organ accompanies, the antiphon after the Psalm may be recited *submissa voce* on the reciting note of the mode; the organ continuing to play.

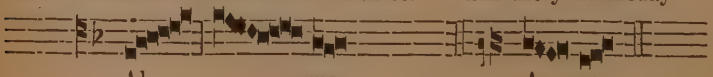
[2]) When the Organ is played the 1st verse of each Psalm should be intoned without accompaniment.

tonation of the Hymn as at Lauds. After the Hymn comes the versicle and response as at page 183; and then the Antiphon before the *Magnificat*. The *Magnificat* is intoned by the Chanters, as at p. 175 or 176, and sung through by both sides of the choir alternately; the solemn intonation (or *initium*) being observed with each verse. The *Magnificat* concluded, its antiphon is repeated, and then the Priest sings *Dominus vobiscum* and the Prayer (as at page 120). If any Commemorations or the *Preces* be prescribed, the same order is observed with regard to them as already described in Lauds. After the last Prayer follows *Dominus vobiscum; — Benedicamus Domino* (see p. 192—193), *Fidelium animæ &c.* on one note and in a subdued voice.

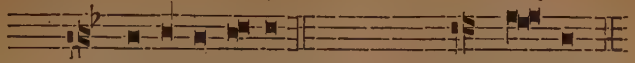
II. Completorium or *Compline* is usually joined to Vespers, and is almost invariable. The official *Direct. Chori* gives *Compline* in its entirety, antiphons and psalms. The melody of the Hymn varies according to the rule given in Observation, page 195. The *Confiteor* before the Psalms, should be recited, *not sung,* by the officiating Priest and Choir. The *Responsoria brevia,* have a special chant given in the *Direct. Chori.* The *Canticle Nunc Dimittis* is always in the 3d Tone 1st ending, and is intoned in the same way as the Psalms and sung to the end. The *Preces*, if prescribed are sung as indicated at p. 192, the prayer *Visita* as at p. 120 or 121, and *Benedicamus* page 194, N° 9. After the *Benedicamus* the *dignior Chori* sings *Benedicat et custodiat nos omnipotens et misericors Dominus.* ℟. *Amen.*

Then follows immediately one of the Anthems of the B. V. M. according to the season.

From Advent till Candlemas *exclusive.* Till Holy Thursday.



From Easter to Trinity Sunday *exclusive.* From Trinity till Advent.



Re-gí-na coe-li. Sal-ve.

The Chant for these Anthems is given in full in the *Direct. Chori* p. 60*—64*. The Prayers after the Authems are sung in *Tono feriali* p. 121. *Divinum auxilium maneat semper nobiscum. R. Amen.* is recited in a low tone of voice, on one note and without any inflection.

SPECIAL FUNCTIONS.

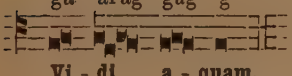
CHAPTER 33D.

THE ASPERGES AND THE LITANY OF THE SAINTS.

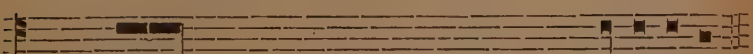
I. On all Sundays throughout the year Holy Water is sprinkled on the altar, choir and congregation, before the principal Mass. The Celebrant intones: [1])

Infra Tempus Paschale.

From Easter until Trinity Sunday *exclusive.*



The Choir follows after with: *Egrediéntem. Grad. Rom.* or *Ord. Missæ* p. 2*.



Sac. ℣. Osténde nobis Dómine misericórdiam tuam, Al-le-lú-ja.
Chor. ℟. Et salutáre tuum da nobis, Al-le-lú-ja.
Sac. ℣. Dómine exaúdi oratiónem meam.
Chor. ℟. Et clamor meus ad te véniat.
Sac. ℣. Dóminus vobíscum.
Chor. ℟. Et cum spíritu tuo. *Oratio in tono fer.* p. 121.

[1]) Sacerdos, inclinatione aut genuflexione facta, flectit utroque genu super infimum gradum altaris, accipit aspersorium, et incipiens cantare antiphonam *Asperges* vel *Vidi aquam,* cantando ter aspergit altare &c.

Extra Tempus Paschale.

The Choir continues with: *Dómine hyssópo,* as in page 1* of the *Grad. Rom.* or *Ordinarium Missæ.*

Should the Celebrant commence the intonation of the *Asperges* with *d* for the first note (d, e, | g, f♯, e, | f♯, g, | a,) the choir can easily continue in the same pitch with b♮, c, d, &c.; should he however choose a higher note, then, on account of the high range of the piece, it being in the 7th Tone, a transposition becomes necessary, either to the original setting, or that commencing with *d.* On Passion and Palm-Sundays the *Gloria Patri* is omitted, and the Antiphon repeated immediately after the ℣. *Misérere.* Versicle (without *Alleluia*), &c. and Prayer as with *Vidi aquam.*

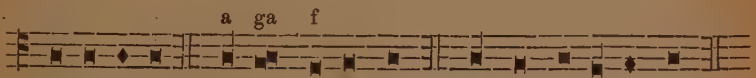
II. On the Feast of St. Mark, and on the Rogation Days, (the three days immediately preceding Ascension Thursday) the Litany of the Saints should be sung as in the *Directorium Chori,* p. [63].[1]) On Easter Saturday and the Vigil of Pentecost the beginning and end of the Litany differ in a few notes from the chant prescribed for Rogation week; on these two days moreover several invocations are omitted and the order of the Virgins is changed.[2]) The Litany for these two occasions will be found at page 224 of the *Graduale Ro-*

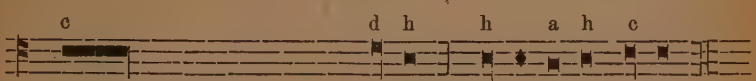
[1]) Duo cantores litanias cantare incipiunt, ceteris singulos versus eadem voce respondentibus. If there be a custom of singing the Litany divided, (thus, *Cantores: Sancta Maria, Chorus: Ora pro nobis,* or *Cantores* one entire invocation with its Response, and the Choir the following one in like manner) this is tolerated. But the rule for the repetition of each verse and Response by the choir, remains. S. R. C. 16. Sept. 1865.

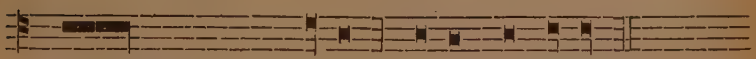
[2]) On these two days it is not allowed to curtail the singing of the Litany; each invocation and response *must be* sung in full by the chanters, and repeated by the choir.

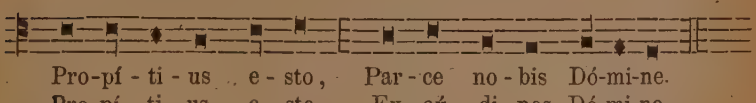
manum (8vo). We subjoin here a few of the invocations for sake of practice. Special attention is directed to the *minor third* d, b♮, and not *b flat* as is commonly heard at the word *Deus* (in *Pater de cœlis Deus*) and all similarly inflected words.

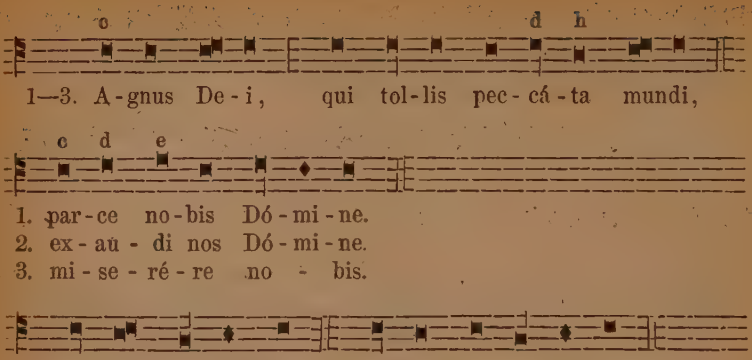
1. On Easter Saturday and Vígil of Pentecost.







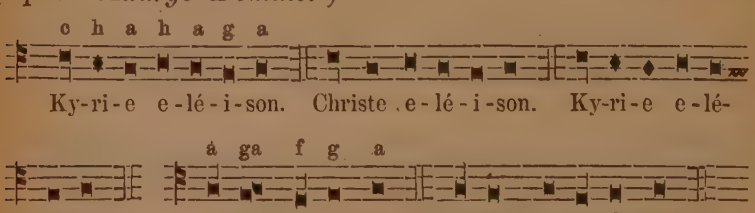



c d h
1—3. A-gnus De-i, qui tol-lis pec-cá-ta mundi,
c d e
1. par-ce no-bis Dó-mi-ne.
2. ex-au-di nos Dó-mi-ne.
3. mi-se-ré-re no-bis.
Chri-ste au-di nos. Chri-ste ex-aú-di nos.

At this point the Choir begins immediately the *Kyrie* of the Mass; on Easter Saturday at p. 6* of the *Grad. Rom.;* on the Vigil of Pentecost at page 9*.

2. At the Procession on St. Mark's day, the Rogation days, and on other occasions.

Before the Procession the Ritual prescribes the Antiphon *Exurge Domine.*[1])

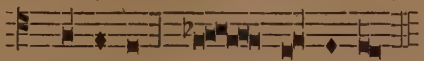


Pater de cœlis. Sancta María. Propítius esto. Peccatóres. Agnus Dei &c.[2]) as above under N° 1, and as in

[1]) See the *Rit. Rom.* page 225. and *Grad. Rom.* page 379.

[2]) On the occasion of the canonization of the Japanese Martyrs 8. June 1862, the *Times* correspondent thus describes the chanting of the Litany. (*Times* June 16.) "The Papal singers chanted the *Kyrie eleison,* and the words were taken up and passed from wave to wave of this vast sea, and the Litany of the Saints was sung by thousands, producing such a body of sound as I had never heard before, and

the *Direct. Chori* p. [63] &c. Then follows *Christe audi nos, Christe exaudi nos, Kyrie eleison, Christe eleison,* as above under N° 2, and at the close:



The Psalm *Deus in adjutorium* is sung alternately in *Tono feriali* (Ton. VI.); the Verse and Resp. as at page 192.

If the Prayers conclude with the *clausula majori* or longer ending, then they are sung in *Tono simpl. fer.* page 120; if with the *clausula minori* or shorter ending, in *Tono feriali,* page 121. After the *Dominus vobiscum* the two Chanters sing

℣. *Et fidelium animæ* is recited in a low voice, and its response *Amen* on the same note.

CHAPTER 34TH.

BLESSING OF CANDLES, ASHES, PALMS, PASCHAL CANDLE AND BAPTISMAL FONT.

I. The five Prayers at the Blessing of the Candles on the Feast of the Purification (Febr. 2nd) are all sung in *tono simplici feriali* page 120. During the distribution of the candles, the choir sings: *Lumen ad revelationem* (*Grad. Rom.* page 378).

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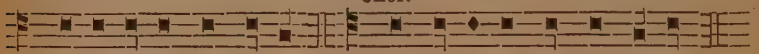
electrifying every one who had the slightest feeling." (See Prose and Verse by the Rev. Dr. Murray of Maynooth College. Appendix p. 130.)

Before the Procession: *Exsurge Domine* is sung, (*Grad. Rom.* p. 379). The Priest then sings the Prayer *Exaudi nos,* (if after Septuagesima with a previous *Flectamus genua* &c. p. 122) in *tono feriali,* p. 121 and the Deacon turning to the people sings, in versicle-tone:



℣. Proce-dámus in pa-ce. ℟. In nó-mi-ne Christi. A-men.

During the Procession the Choir sings the Antiphon: *Adorna thalamum* or *Responsum accepit;* when re-entering the Church, *Obtulerunt pro eo: Grad. Rom.* p. 380—383, *Rit. Rom.* p. 245—248.

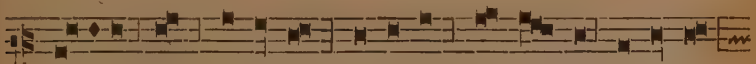
II. On Ash-Wednesday before the blessing of the ashes the choir sings the antiphon: *Exaudi nos,* with the Psalm-verse *Salvum me fac, Gloria Patri &c.* and then repeats the Antiphon (*Grad. Rom.* p. 73).

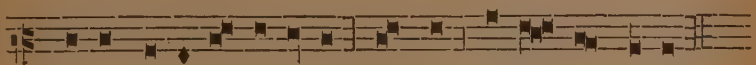
The four prayers which follow are sung in *tono feriali,* p. 122. Whilst the ashes are being distributed, the choir sings the Antiphon: *Immutemur habitu*, or *Inter vestibulum,* and at the close: *Emendemus in melius* with the ℣. *Adjuva nos* and *Gloria Patri* (*Grad. Rom.* p. 73—76). The Prayer after the distribution is sung in *Tono feriali,* p. 122.

III. After the *Asperges,* on Palm Sunday the Blessing of the Palms commences with the Antiphon *Hosanna filio David* (*Grad. Rom.* page 167 or *Officium majoris Hebdomadæ* p. 2). The Prayer, *Deus quem diligere* is sung by the Priest, in *tono simplici feriali,* p. 121, 2. Then comes the Epistle as at p. 126. As a Gradual, the Choir sings *Collegerunt Pontifices* or *In monte Oliveti* (*Graduale Rom.* p. 168 and 169, or *Officium majoris Hebdomadæ* p. 3 and 5) and then the Deacon follows with the Gospel *more consueto,* p. 130. The Prayer *Auge*

fidem in *tono simpl. fer.* page 120. The Preface in *tono feriali.* The Choir sings *Sanctus* and *Benedictus* to a chant identical with that of the *Missa pro Defunctis* (see *Grad. Rom.* p. 170). Of the six Prayers which now follow, the fourth: *Deus qui per Olivæ ramum* is sung as at page 121, the others in *tono simpl. fer.* p. 120. During the Distribution of Palms the Choir sings: *Pueri Hebræorum* (*Grad. Rom.* p. 171 or *Offic. maj. Hebdom.* p. 12). The Prayer *Omnipotens* in *tono feriali* p. 121.

When the Procession is about to move the Deacon sings: *Procedamus in pace,* p. 208. The Choir during the procession sings one or other of the Antiphons: *Cum appropinquaret, Cum audisset populus, Ante sex dies, Occurrunt turbæ, Cum angelis, Turba multa,* (*Grad. Rom.* p. 172-177, *Rit. Rom.* p. 248-252; *Offic. maj. Hebd.* p. 13-18). On the return of the Procession, two or four chanters enter the Church and sing the first two verses of the Hymn: *Gloria laus.* The Celebrant and Procession who remain outside, repeat it. The Chanters then sing the five following Strophes,[1]) the procession answering after each strophe with the words *Gloria laus,* as follows:

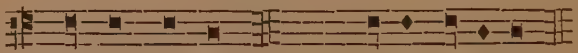




When the Subdeacon knocks at the door with the foot of the Cross, the door is opened and the Procession enters the Church, singing *Ingrediente Domino.*

[1]) *Omnes, vel partim, prout videbitur.*

IV. At the Blessing of the Fire[1]) on Easter Saturday, the 5 grains of incense to be fixed in the Paschal candle are also blessed. The Deacon who is charged with the *benedictio cerei Paschalis,* enters the Church with the procession, bearing the triple candle, and sings three times during the procession, each time raising his voice:



Lu-men Chri-sti. *Chorus.* De-o grá-ti-as.

The Chant for the Blessing of the Paschal Candle called the *præconium paschale* or *Exultet;* it has a great similarity with the chant of the Preface, and perhaps surpasses it in beauty and simplicity. We give it in full.[2])

Ex-úl-tet jam An-gé-li-ca tur-ba cœ-ló-rum: ex-súl-tent

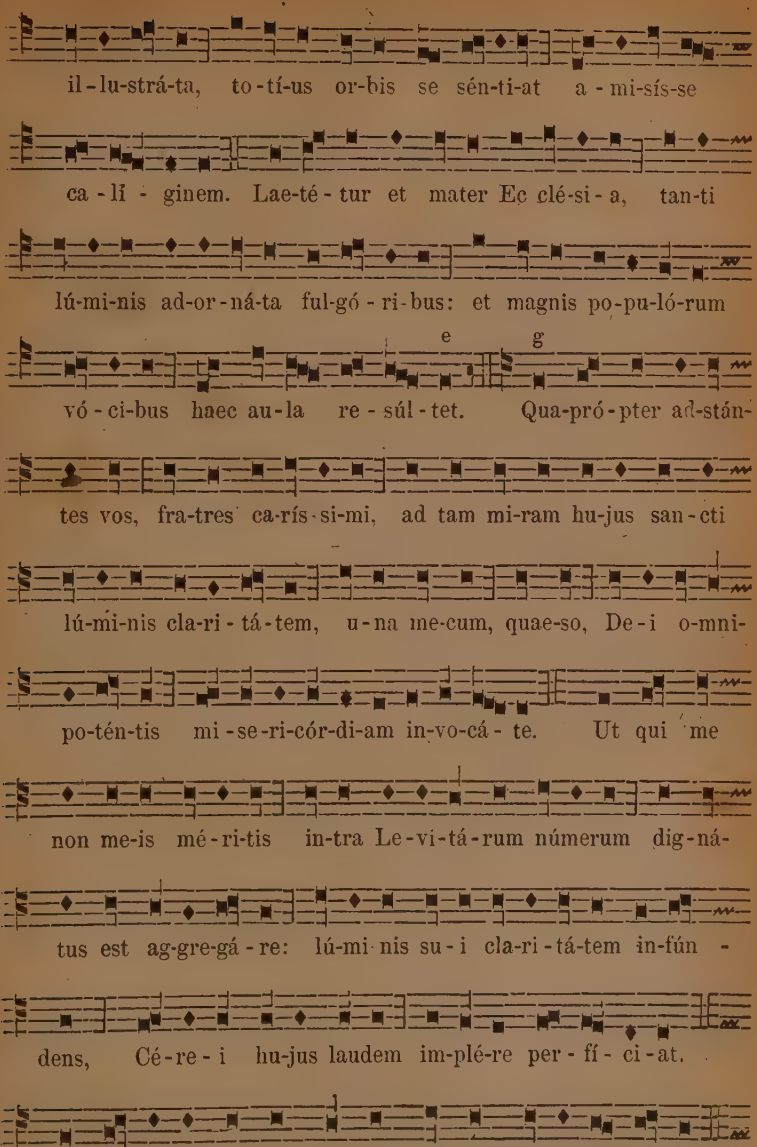
di-ví-na my-sté-ri-a: et pro tan-ti Re-gis vi-ctó-ri-a

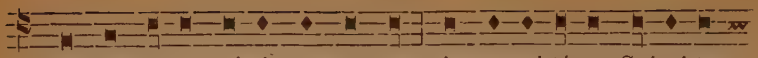
tu-ba ín-so-net sa-lu-tá-ris. Gaú-de-at et tel-lus tan-tis

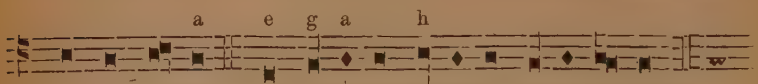
i-ra-di-á-ta ful-gó-ri-bus: et ae-tér-ni Re-gis splendóre

[1]) The Prayers at the Blessing of the Fire are only recited not sung; see foot note page 121.

[2]) Baini in Vol. 2. of his *Memorie Storico-Critiche* page 93 in the note, cites a most ancient manuscript of the 9th century preserved in the Library of Monte Cassino, and containing the chant of the *Exultet* note for note as we give it here. It was composed by Landulph who was Bishop of Capua A. D. 851.

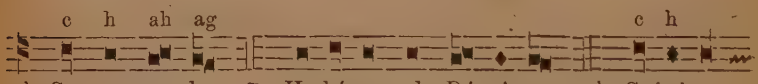

il-lu-strá-ta, to-tí-us or-bis se sén-ti-at a-mi-sís-se
ca-lí-ginem. Lae-té-tur et mater Ec clé-si-a, tan-ti
lú-mi-nis ad-or-ná-ta ful-gó-ri-bus: et magnis po-pu-ló-rum
e g
vó-ci-bus haec au-la re-súl-tet. Qua-pró-pter ad-stán-
tes vos, fra-tres ca-rís-si-mi, ad tam mi-ram hu-jus san-cti
lú-mi-nis cla-ri-tá-tem, u-na me-cum, quae-so, De-i o-mni-
po-tén-tis mi-se-ri-cór-di-am in-vo-cá-te. Ut qui me
non me-is mé-ri-tis in-tra Le-vi-tá-rum númerum dig-ná-
tus est ag-gre-gá-re: lú-mi-nis su-i cla-ri-tá-tem in-fún-
dens, Cé-re-i hu-jus laudem im-plé-re per-fí-ci-at.
Per Dó-minum no-strum Je-sum Christum Fi-li-um su-um:


qui cum e-o vi-vit et reg-nat in u-ni-tá-te Spí-ri-tus



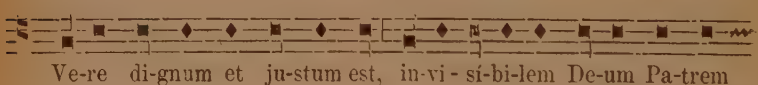
san-cti De-us. Per ó-mni-a sae-cu-la sae cu-ló-rum.

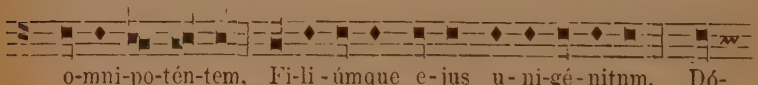
℟. A-men ℣. Dó-mi-nus vo bís-cum. ℟. Et cum Spí-ri-tu tu-o.

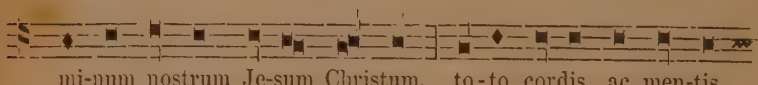


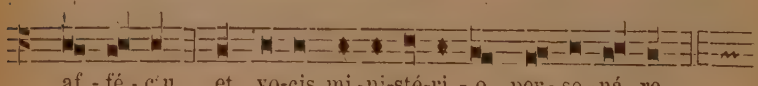
℣. Sur-sum cor-da. ℟. Ha-bémus ad Dó-mi-num. ℣. Grá-ti-as

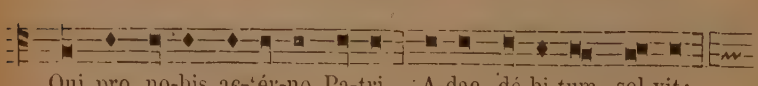
a-gá-mus Dó-mi-no De-o nostro. ℟. Dignum et justum est.

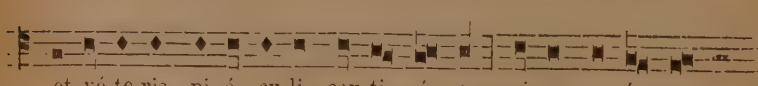

Ve-re di-gnum et ju-stum est, in-vi-sí-bi-lem De-um Pa-trem

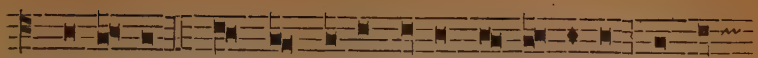

o-mni-po-tén-tem, Fi-li-úmque e-jus u-ni-gé-nitum, Dó-


mi-num nostrum Je-sum Christum, to-to cordis ac men-tis


af-fé-cu, et vo-cis mi-ni-sté-ri-o per-so-ná-re.


Qui pro no-bis ae-tér-no Pa-tri, A-dae dé-bi-tum sol-vit:


et vé-te-ris pi-á-cu-li cau-ti-ó-nem pi-o cru-ó-re



de ter-sit. Haec sunt e-nim fe-sta Pa-schá-li-a, in qui-

bus ve-rus il-le A-gnus oc-cí-di-tur, cu-jus sán-gui-ne po-

acdch

stes fi-dé-li-um con-se-crán-tur. Haec nox est, in qua

pri-mum pa-tres nostros, fí-li-os I-sra-el, e-dú-ctos de

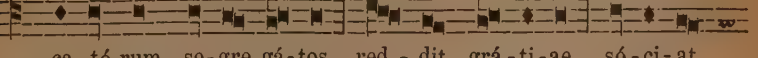
Ae-gyp-to, Ma-re ru-brum sic-co ve-stí-gi-o tran-sí-re

fe-cí-sti. Haec í-gi-tur nox est, quae pec-ca-tó-rum té-ne-

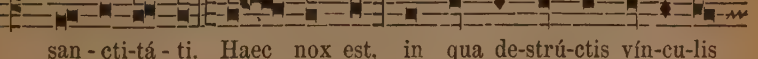
bras, co-lúmnae il-lu-mi-na-ti-ó-ne pur-gá-vit. Haec nox

est, quae hó-di-e per u-ni-vér-sum mundum, in Chri-sto

cre-dén-tes, a ví-ti-is sae-cu-li, et ca-lí-gi-ne pec-

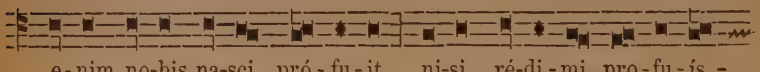


ca-tó-rum se-gre-gá-tos, red-dit grá-ti-ae, só-ci-at

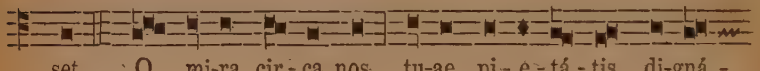


san-cti-tá-ti. Haec nox est, in qua de-strú-ctis vín-cu-lis

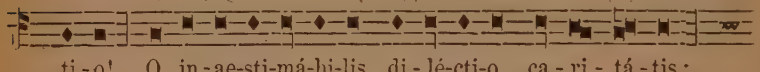
mor-tis, Chri-stus ab ín-fe-ris vi-ctor a-scén-dit. Ni-hil



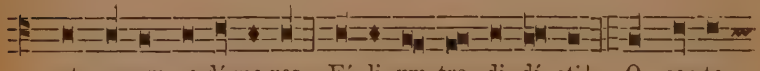
e-nim no-bis na-sci pró-fu-it, ni-si ré-di-mi pro-fu-ís-



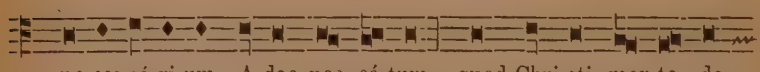
set. O mi-ra cir-ca nos tu-ae pi-e-tá-tis di-gná-



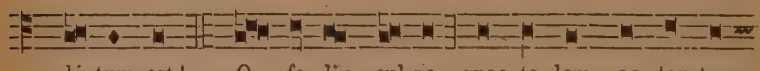
ti-o! O in-ae-sti-má-bi-lis di-lé-cti-o ca-ri-tá-tis:



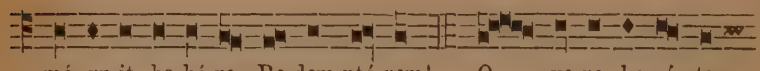
ut servum re-dí-me-res, Fí-li-um tra-di-dí-sti! O cer-te



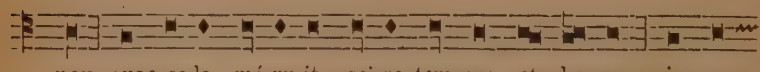
ne-ces-sá-ri-um A-dae pec-cá-tum, quod Chri-sti mor-te de-



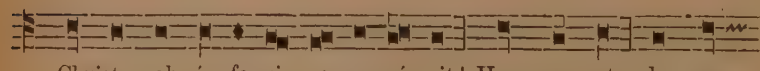
lé-tum est! O fe-lix cul-pa, quae ta-lem, ac tan-tum



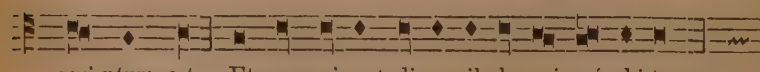
mé-ru-it ha-bé-re Re-dem-ptó-rem! O ve-re be-á-ta



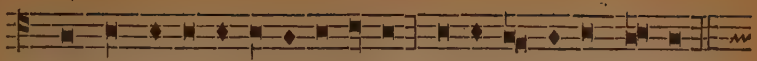
nox, quae so-la mé-ru-it sci-re tem-pus et ho-ram, in qua



Christus ab ín-fe-ris re-sur-ré-xit! Haec nox est, de qua



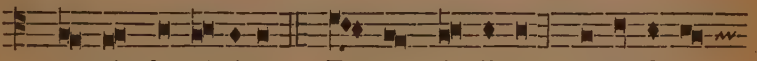
scri-ptum est: Et nox si-cut di-es il-lu-mi-ná-bi-tur:



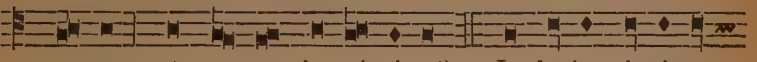
Et nox il-lu-mi-ná-ti-o me-a in de-lí - ci-is me-is.

Hu-jus í-gi-tur san-cti-fi-cá-ti-o no-ctis, fu - gat scé-le -

ra, cul-pas la-vat: et red-dit in-no-cénti-am la-psis, et

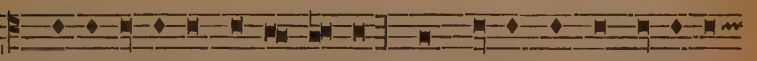


mœ-stis lae-tí-tiam. Fu-gat ó - di-a, concór-di-am

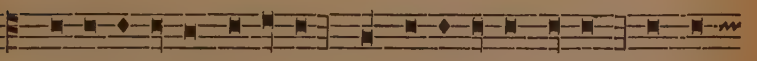


pa-rat, et cur-vat im-pé-ri-a.[1]) In hu-jus í-gi-tur

no-ctis grá-ti-a, sú-sci-pe sancte Pa-ter, in-cén-si hu-jus



sa-cri-fí-ci-um ve-sper-tí-num: quod ti-bi in hac Cé-re-i



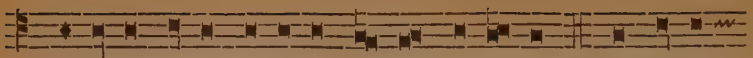
ob-la-ti-ó-ne so-lé-mni, per mi-nistrórum manus de o-

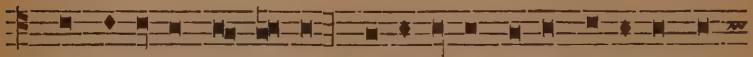
pé-ri-bus a-pum sa-crosáncta red-dit Ec-clé-si-a.

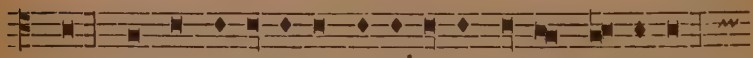
Sed jam co-lúmnæ hujus praecó-ni-a nó-vi-mus, quam in

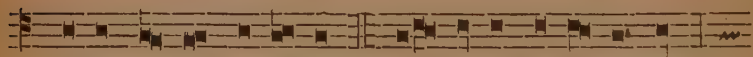
---

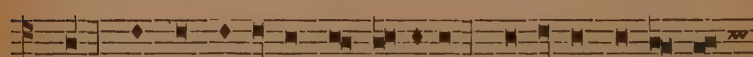
[1]) *Hic Diaconus infigit quinque grana incensi benedicti in Cereo in modum Crucis, hoc ordine:* 4 1 2 3 5

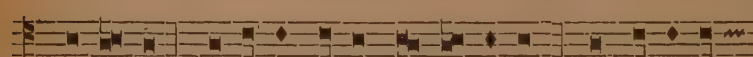




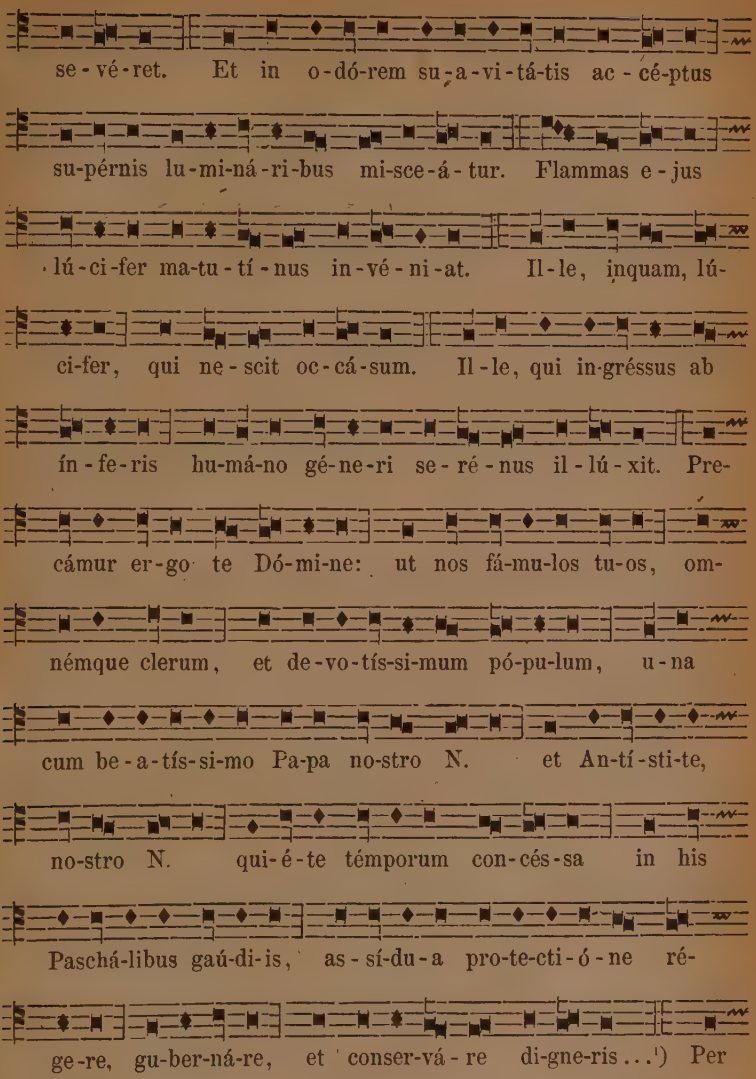






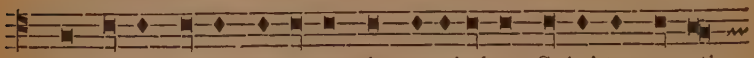


[1]) *Hic Diaconus accendit Cereum cum una ex tribus candelis in arundine positis.*

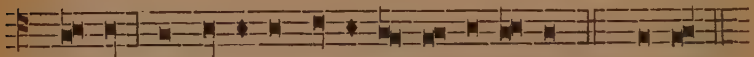
[2]) *Hic accenduntur lampades.*

se-vé-ret. Et in o-dó-rem su-a-vi-tá-tis ac-cé-ptus
su-pérnis lu-mi-ná-ri-bus mi-sce-á-tur. Flammas e-jus
lú-ci-fer ma-tu-tí-nus in-vé-ni-at. Il-le, inquam, lú-
ci-fer, qui ne-scit oc-cá-sum. Il-le, qui in-gréssus ab
ín-fe-ris hu-má-no gé-ne-ri se-ré-nus il-lú-xit. Pre-
cámur er-go te Dó-mi-ne: ut nos fá-mu-los tu-os, om-
némque clerum, et de-vo-tís-si-mum pó-pu-lum, u-na
cum be-a-tís-si-mo Pa-pa no-stro N. et An-tí-sti-te,
no-stro N. qui-é-te témporum con-cés-sa in his
Paschá-libus gaú-di-is, as-sí-du-a pro-te-cti-ó-ne ré-
ge-re, gu-ber-ná-re, et conser-vá-re di-gne-ris...[1]) Per

[1]) *Oratio "Respice . . . . . cum omni populo suo" in fine Præconii Paschalis Sabbato Sancto, ob sublatum Romanorum imperium, non amplius recitetur. S. R. C. 14. Mart. 1861.*

e-úndem Dóminum nostrum Je-sum Christum Fí-li-um tu-um:

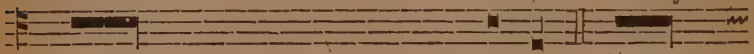


Qui tecum vi-vit et regnat in u-ni-tá-te Spí-ri-tus san-cti

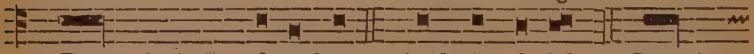


De-us: per ó-mni-a sae-cu-la sae-cu-ló-rum. ℟. A-men.

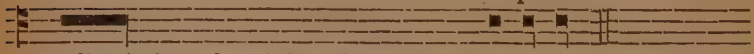
The Blessing of the Paschal Candle is followed immediately by the 12 Prophecies which are sung in the Tone of a Lesson; thus:



In princípio creávit Deus coe-lum et ter-ram. Dixítque Dixit ad



Deus: fi-at lux. Quid vis, fi-li? Requiévit eum: Abraham, A-braham.



die séptimo ab univérso ópere, quod ꝑpa-trárat.

Each Prophecy[1]) is followed by *Oremus, Flectamus genua* and a Prayer in *tono simpl. fer.* p. 120. After the 4th, 8th and 11th Prophecies and before the *Oremus,* the Choir sings a *Tractus,* (see *Grad. Rom.* p. 219-223).

Observation. The six Prophecies with their Prayers are sung in the same manner on the Vigil of Pentecost; the Choir singing a Tract after the 2nd, 3d and 4th.

V. In the Procession to the Baptismal Font the Tract *Sicut cervus* is sung by the Choir. The two Prayers

[1]) At the end of the 12th Prophecy *Oremus* only and then the Prayer *in tono simpl. fer.*

before the Preface, as at page 120. The Preface is in the same Chant as the Preface at the Mass. Towards the end of the Blessing, the following is sung by the Priest three times, raising the voice each time:

Descéndat in hanc ple-ni-túdinem fontis, vir-tus Spí-ritus sancti.

The last note but one (*e*) serves as the first note for the repetition. Returning from the Font to the Altar two Chanters intone the Litany of the Saints in the *curtailed form,* (see *Grad. Rom.* p. 224) the Choir repeating *in full* each invocation and response. The same takes place on the Vigil of Pentecost.

CHAPTER 35TH.

HOLY THURSDAY, GOOD FRIDAY, AND EASTER SATURDAY AD MISSAM.

I. Mass on Holy Thursday has little special about it[1]) except in Cathedral Churches, where the Bishop consecrates the Holy Oils. Twelve Priests, seven Deacons and seven Subdeacons assist the Bishop. The Mass proceeds *more consueto* up to that part of the Canon where we meet the words "Per quem hæc omnia, Domine, semper bona creas," *exclusive.* The Bishop having assumed his mitre proceeds to the table prepared, and seats himself at it, facing the altar. Then the Archdeacon sings, *alta voce in tono lectionis:*

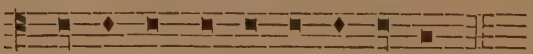
[1]) The Organ is played at the *Kyrie* and *Gloria,* and at the latter the bells are rung, after which both Organ and Bells remain silent till the *Gloria* on Easter Saturday.

O - le - um in - fir - mó-rum.

One of the Subdeacons with two acolytes retires to the Sacristy and brings the Oil of the Sick, which when consecrated is brought back in the same manner to the Sacristy. Then the Bishop having washed his hands, ascends the Altar and resumes the Mass at the words *Per quem &c.* and continues it up to the communion of the Chalice. Having administered Holy Communion to the Deacon,[2]) Subdeacon and assistant Clergy, and placed in a vase specially prepared, the host consecrated for the ceremonies of the following day, he resumes his place at the table, and the Archdeacon sings in *tono lectionis:*

O - le - um ad Sanctum Chrisma.

And immediately adds in the same tone:



O - le - um Ca - te - chu-me- nó-rum.

The Bishop then puts incense in the thurible and blesses it *more solito.* Then the 12 priests, Deacons and Subdeacons with the Acolytes and other ministers go processionally to the Sacristy and bring, *cum omni decore et reverentia* the Oil of Chrism and the Oil of Catechumens. Returning to the altar they proceed in the following order; 1st the Thurifer, then one Subdeacon bearing the cross between two Acolytes with lighted candles, then two Chanters, chanting the verses *"O Redemptor."*

Ton. II.

O Re-démptor, su - me car-men te-met con - ci-nén-ti-um.

[2]) The Deacon standing at the Epistle side sings the *Confiteor,* as at page 155.

The choir repeats the same verse, and the Chanters continue the following verses as in *Offic. maj. Hebd. p. 257;* the Choir repeating after each, the verse *"O Redemptor"* as above. The Bishop then proceeds with the Blessing of the Chrism, as in the *Pontif. Rom.* and *Off. maj. Hebd. p. 259 et seqq.* When the Blessing is completed, first the Bishop, and then the twelve priests in order, salute the consecrated Chrism saying:

This is sung three times by each, the voice being raised at every repetition. After the third salutation each one reverently kisses the edge of the vase containing the Holy Chrism, and retires to his place.

The same ceremony is observed with the Oil of Catechumens, the consecration of which immediately follows, except that instead of the word *chrisma* the word *oleum* is substituted:

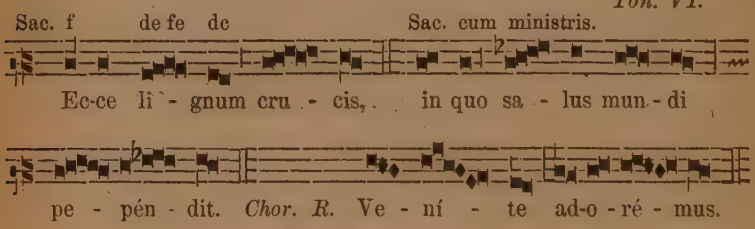
Then the consecrated oils are brought back to the Sacristy with the same ceremony as before, the chanters continuing the verses *Ut novetur sexus,* and the choir answering each verse, with *"O Redemptor"* as before. Mass is then brought to a conclusion and preparations are made for bringing the consecrated Host to the Altar or Chapel prepared for its reception. The *Pange lingua* is sung during the Procession.

II. On Good Friday a Lector reads the Prophecy *Hæc dicit Dominus,* as at page 219; the choir singing the Tract *Domine audivi* which follows. The Celebrant says *Oremus, Flectamus genua &c.* p. 122, the Prayer

Deus, a quo (p. 120) *in ton. simpl. fer.* The Subdeacon sings, in Epistle tone, the lesson *In diebus illis:* and as soon as the Choir has concluded the Tract *Eripe me,* the Passion according to St. John is sung as on Palm-Sunday. From the words *Post hæc autem* the Deacon of the Mass sings the remainder in the usual Gospel tone. (p. 130.) The Priest then sings the nine prayers as at pages 123 &c.

The Prayers concluded, the Priest at the unveiling of the cross intones the Antiphon *Ecce lignum* alone; from *in quo salus* the ministers join him, and the choir answers with *Venite adoremus,* as follows:

Ton. VI.

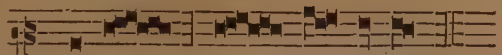


This Antiphon is sung three times, the voice being raised a tone higher at each repetition. During the adoration of the Cross, the Choir sings the reproaches (*Improperia*) *Popule meus*, and then the Hymn *Crux fidelis.* During the Procession of the Blessed Sacrament from the altar of reposition, the Hymn *Vexilla Regis prodeunt* is sung.

After the *Orate fratres* the Celebrant sings: *Oremus, præceptis salutaribus* . . . . in tono feriali (p. 153). He says *Amen* in a low voice, and then sings in *ferial* tone without *Oremus* (page 120) *Libera nos,* the Choir answering *Amen.*

III. On Easter Saturday, the Chanters, when the Litany is ended, intone *Kyrie eleison;* (see *Grad. Rom.*

p. 6*, *Ordinarium Missæ*, p. 3*). The *Gloria* is solemn.[1]) The Prayer *in tono festivo* (p. 120). After the Epistle the Celebrant sings:



This he sings three times, commencing a tone higher each time, and the Choir repeats it after him, each time in the same tone.

After the 3d repetition of the *Alleluia,* the Choir continues with *Confitemini* and the Tract *Laudate Dominum.* After the Communion of the Priest, Vespers, which on this day are united to the Mass, are commenced. The Choir intones the Antiphon *Alleluia* and the Psalm *Laudate Dominum,* then repeats the Antiphon. There is no Little Chapter, Hymn, or Versicle, but the Celebrant then intones the Antiphon of the *Magnificat,* as follows:

The Choir begins at *quæ lucescit...* and sings the *Magnificat* 8th Tone, 1st ending. As soon as the Antiphon is repeated, the Celebrant sings *Dominus vobiscum, Oremus &c.* in tono festivo (p. 120), *Dominus vobiscum,* and then the Deacon *Ite missa est, Alleluia, Alleluia* (p. 157, N° 1).

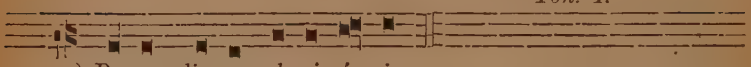
[1]) The Organ is played and the bells are rung.

CHAPTER 36TH.

VARIOUS INTONATIONS.

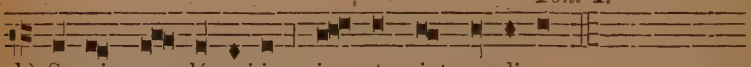
1. Hymni coram Ss. Sacramento ex Rit. Rom.

Ton. I.



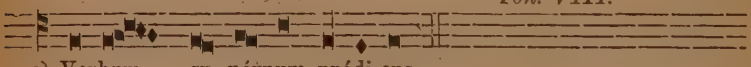
a) Pange lingua glo-ri-ó-si.

Ton. I.



b) Sa-cris so-lé-mni-is jun-cta sint gaudi-a.

Ton. VIII.



c) Verbum su-pérnum pródi-ens.
d) Ae-tér-ne Rex al-tís-si-me.

Ton. IV.

e) Sa-lú-tis hu-má-nae sa-tor.

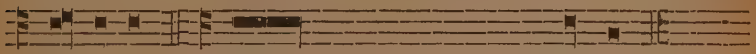
2. The Devotion known as the "Forty Hours Adoration"[1]) extends over three days. On the First Day, there is the *Mass of Exposition.* After Mass a Procession is formed, during which the Hymn *Pange lingua* (intoned as above) is sung alternately by the Choir, and by those taking part in the Procession. When the Procession is over and the Blessed Sacrament placed on the throne prepared for it, the Litany of the Saints, as on St. Mark's day, page 206, is chanted, with the Prayers &c.; concluding with *Exaudiat nos &c.* and *Fidelium animæ &c.* On the Second day there is a

[1]) For the full ceremonial of the "Forty Hours Adoration" see *"Manuale Sac. Ceremoniarum &c."* by the V. Rev. Mgr. Forde. S. T. D. *Ecc. Met. Dublin. Canonic. Dublini apud Jac. Duffy. 7. Wellington Quay. MDCCCLVI.*

solemn Votive Mass *pro Pace* at a side altar, but without *Gloria* or *Credo*; and on the third day the Solemn Mass of *Reposition* is celebrated at the principal altar *coram SSmo.* On the third day the Litanies are sung before the Procession, but only up to the verse *Domine exaudi* &c. *inclusive;* then the Procession takes place, and after the Procession, (the concluding verses of the Hymn *"Tantum ergo"* and *"Genitori"* being sung at the Altar, and the chanters at the end of the Hymn adding *"Panem de cœlo"* &c.) the Celebrant sings the Prayers as on the day of Exposition, all concluding with Benediction of the Most Holy Sacrament.

3. Invocatio S. Spiritus.

Antiph. Ve-ni sancte Spí - ri-tus. *Hymn.* Ve-ni Cre-á-tor



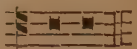
Spí-ri-tus. ℣. Emítte Spíritum tuum, et creabún-tur
℟. Et renovábis fáciem ter-rae.
Oratio: Deus, qui corda, as at page 120.

4. Benedictio Pontificalis.

The Pontifical Blessing is given by a Bishop in two forms; one, when a sermon is preached within the Mass and an Indulgence published. In this case the Preacher having concluded his sermon, remains in the pulpit, and the Deacon going to the foot of the Bishop's throne sings the *Confiteor* as at page 155; genuflecting at the words *Tibi Pater* and *Te Pater.*

After the *Confiteor,* the Preacher publishes the Indulgence in the form prescribed in the *Ceremoniale Episc. cap. XXV.* Then the Bishop sings in *tono simpl. fer.* the words: *Precibus et meritis Beatæ Mariæ semper Vir-*

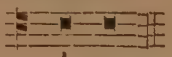
ginis, Beati Michaelis Archangeli, Beati Joannis Baptistæ, Sanctorum Apostolorum Petri et Pauli, et omnium Sanctorum, misereatur vestri Omnipotens Deus, et dimissis peccatis vestris, perducat vos ad vitam æternam.

To which the Choir answers on one note 

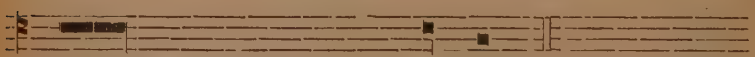
Then the Bishop continues, "*Indulgentiam, absolutionem, et remissionem peccatorum vestrorum, tribuat vobis omnipotens, et misericors Dominus.*"

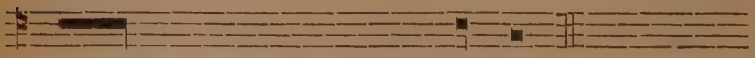
Choir answers:

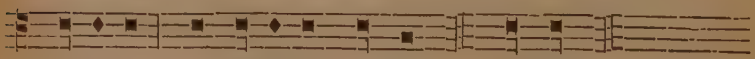
Then assuming the mitre, the Bishop blesses the people *more consueto*, saying: — "*Et benedictio Dei omnipotentis Pa † tris, et Fi † lii, et Spiritus † Sancti descendat super vos, et maneat semper.*"

Choir answers: 

The second form is when presiding at Solemn Mass the Bishop gives the Blessing at the end of Mass, thus:

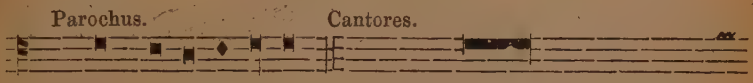


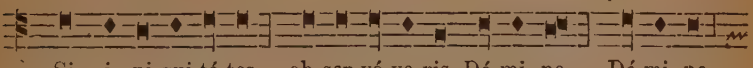


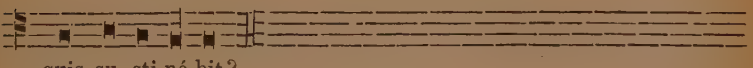


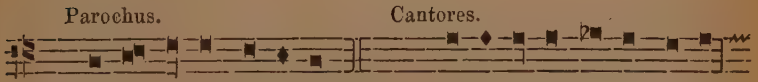
5. In Exequiis.

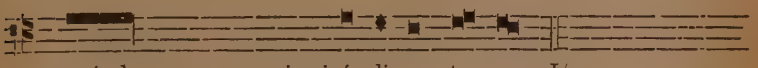
As the new *Exequiale Romanum* gives in full all the chants and Intonations to be used in the Office and Mass for the Dead, we give here only those words that may have to be intoned by the officiating Priest.





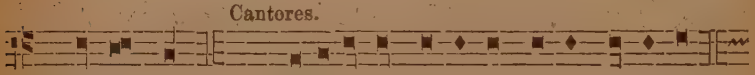






The Chanters intone the Resp. *Subvénite,* the Clergy (Choir) answer. The Prayers which conclude with *Per Christum Dominum nostrum,* or *Qui vivis et regnas in sæcula sæculorum,* should be sung in *Tono feriali* p. 121, the others in *simpl. fer.* p. 120. After the *Libera me, Domine,* the Priest sings: and

after the Incensation and Aspersion: *V. Et ne nos inducas in tentatio-nem. R. Sed libera nos a ma-lo. V. A porta in-feri. R. Erue, Domine, animam ejus. V. Requiescat in pace. R. Amen. V. Domine, exaudi orationem meam. R. Et clamor meus ad te veniat. V. Dominus vobiscum &c.*

After the Blessing of the grave the Priest intones:

Ant. E-go sum. *Cant.* Bene-dictus Dó-mi-nus De-us I-sra-ël; *

quia visitávit, et fecit redemptiónem ple-bis su-ae. II.

In *exequiis parvulorum*, he sings:

Ant. Sit nomen Dómi-ni. *Ps. 112.* Laudáte, púeri, Dóminum,

lau-dá-te nomen Dó-mi-ni. II.

APPENDIX.

CHAPTER 37TH.

THE ORGAN IN GENERAL.

I. For centuries past the Organ has become so domesticated in the Church, that it is now regarded as almost indispensable. It is true indeed that Church decrees bearing on music, do little more than tolerate this instrument,[1]) and at certain seasons and occasions formally prohibit it; the Chant being the only music *prescribed* in the Liturgy. Nevertheless the organ is recognised and its use sanctioned in sustaining the Chant; and it must be admitted that the majesty and solemn grandeur of its tones justify its employment in religious worship. Even those who hold that Plain-Chant should never be accompanied, must nevertheless be desirous that the Preludes, Interludes and Postludes permitted on the Organ, should be of a grave, devotional character, and not out of keeping with the Chant itself; *"non debet deformare cantum planum."* How few Organists seem to comprehend this principle! How few again are thoroughly instructed in the nature, construction, or importance of the instrument! Many plead the wretched condition or insufficient size of their instrument as an excuse for a very indifferent performance. No doubt

[1]) *"Hoc solo instrumento utitur Ecclesia in diversis cantibus, et in prosis, in sequentiis, et in hymnis, propter abusum histrionum ejectis aliis communiter instrumentis"* Aegid. Lamorensis apud Gerbert. Scrip. Tom. II. p. 388. The *Cærem. Episc.* decrees *"nec alia instrumenta musicalia, præter ipsum organum addantur."* Lib. I. cap. 28. N° 11. It must be remembered that the organ has never been admitted into the Papal Chapel.

many organs are sadly neglected, and allowed to fall into disrepair; but it is a mistake to imagine that good Organ-playing can only be obtained on an instrument of imposing dimensions. The really clever Organist will be speedily discovered on a small chancel-organ of four stops; whilst Organs of eight and twelve stops allow of numerous and effective combinations, if the Organist only takes the trouble to study carefully the nature and construction of his instrument. It is also necessary for those who have to manage Organs, to be able to remedy the more trivial accidents which will occur from time to time in the most carefully constructed instruments, and to suggest to the Organ Builder such alterations or improvements as may tend to balance the tone more evenly, and enhance the value of the instrument as a work of art. Every organ, no matter how small, should have the so-called long pedal, i. e. a full octave of Pedal pipes from c to $\overline{c}$ (or to $\overline{g}$ if the Organ be what is called a G Organ). Where this is wanting, it can be added on without much expense. The *mixture* stops should not be too shrill,[1]) but yet powerful and sonorous. A 4-foot stop can be used without coupling it to an 8-foot, if the piece be transposed an Octave lower. The larger the Organ is, and the more numerous the stops, the more varied are its tone-resources and possible combinations, and the more imperative does the duty of the Organist become, to study well the mechanism and the arrangement, the Tone-power and general effectiveness of the instrument entrusted to him.

Several valuable works have been compiled on the Organ, its Construction &c.; which to the diligent student will prove most useful. Most of them indeed are in

[1]) In old Organs we often meet with exceedingly shrill Mixtures and Fifths, which if remodelled would furnish good material for more solid "small" work.

German, such as: *Becker,*[1]) *Heinrich,*[2]) *Jacobs,*[3]) *Richter,*[4]) *Seidel,*[5]) *Schlimbach.*[6]) But Töpfer's exposition in his "*Lehrbuch der Orgelkunst*" (4 vols. Weimar, Vogt); as well as in the smaller work: *Die Orgel &c.* (Erfurt, Körner) is considered of the greatest usefulness and importance. For English readers "The Organ, its History and Construction" by Edward J. Hopkins, Organist of the Temple Church, London, will be found invaluable. *(Cocks & Co. London.)*

II. This instrument is so complicated in construction, and presents so many difficulties in the just employment of its varied resources, that constant, earnest persevering study is of paramount necessity. The skilful organist should be able not only to execute faultlessly whatever music may be placed before him, but moreover to improvise, or create music, guided by the well-established principles of a good school and the rules of composition, and not exclusively by his own peculiar fancy or musical taste. But to do this well, he must be a thorough master of the theory of music, he must be gifted with fair natural talent, and have acquired good executive ability by patient and well-ordered practice. Anyone acquainted with the biographies of great Musicians, cannot but remember, with what care and forethought such masters of the instrument as *Sebastian Bach, Händel, Albrechtsberger* and others, prepared them-

[1]) Rathschläge für Organisten .... *Leipzig, Schubert.*
[2]) Orgellehre, Structur und Erhaltung. *Glogau, Flemming.*
[3]) Prakt. Anleitung zur Erlangung der Kenntniss der Orgelregister &c., nebst einer Anleitung zum Stimmen der Zungenwerke. *Mühlheim, Bagel.* Amongst the most recent works of this nature, we may cite: *Sattler,* die Orgel nach den neuesten Grundsätzen der Orgelbaukunst. *Langensalza, Gressler. Schmäls,* fünf Recensionen über verschiedene neuere Orgeln. *Hamburg, Grüning.* Schubert, die Orgel, ihr Bau ihre Geschichte und Behandlung. *Leipzig, Merseburger.*
[4]) Katechismus der Orgel. *Leipzig, Weber.*
[5]) Die Orgel und ihr Bau. *Breslau, Leuckart.* Very good!
[6]) Ueber Structur &c der Orgel. *Leipzig, Breitkopf & Härtel.* Good but dear.

selves when about to perform on it: and what minute attention they bestowed even on the most insignificant of their compositions. With such memories to haunt him, no organist should be tempted to regard the momentary fancies of an oftentimes untutored taste, as subjects on which to expend the multiplied and varied resources of the King of instruments.

Chr. Fr. Schubart[1]) remarks with truth "that as the "Organ is the first of instruments, so is the Organist "the first of musicians. The management of the Organ "is exceptionally difficult, and whosoever undertakes to "study it, should possess good intellectual and physical "abilities. Amongst these I would reckon Genius and "Application. One that has not a natural talent for "the instrument can never become a clever organist; and "one who relies solely on his talent, and takes no pains "to educate it, or neglects to study the peculiarities of the "instrument, must always remain a naturalist." Every Catholic organist should understand Harmony, Thorough-Bass, Counterpoint, Fugue (or at least Imitation) so as to be able to guide himself in modulations, suitable transpositions, and pedal work; for all this is indispensable in the accompaniment of Plain-Chant.

By playing from memory, at first short and easy pieces, then more difficult compositions for the Organ, his talent for improvisation will be developed, his imagination enlivened, his memory well exercised, his taste improved, and a correct musical comprehension of uniformity and style gradually but securely acquired. From the innumerable works compiled on the Theory and Practice of Organ-playing, we select the following as the best known and most useful. Albrechtsberger,[2]) Cheru-

[1]) Ideen zu einer Aesthetik der Tonkunst. Wien 1806. p. 280.
[2]) Collected writings on Thorough-Bass. Harmony and Composition for self-instruction. *Novello Ewer & Co. 1855.*

bini,[1]) Dehn,[2]) Herzog,[3]) Hohmann,[4]) Marx,[5]) Oberhoffer,[6]) Richter,[7]) Ritter,[8]) Schütze,[9]) Dr. Crotch, Organ fugues, C. H. Rinck's Organ School edited by Best, and Henry Smart's works. Many of those works are exclusively for practical Organ-playing, but are of little use to Catholic Organists except so far as they furnish manual and pedal exercises. Amongst works suitable for Catholic purposes we may enumerate Albrechtsberger,[10]) Bach,[11]) Becker, C. F.[12]) Brosig,[13]) Oberhoffer, Hesse,[14]) Kothe[15]) and Ett.[16])

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[1]) Theorie des Contrapunctes und der Fuge. Leipzig, Kistner.

[2]) Theor.-prakt. Harmonielehre. Berlin, Schlesinger.

[3]) Orgelschule. Erlangen, Deichert.

[4]) Lehrb. d. mus. Komposition, Harmonie und Generalbasslehre. Nürnberg, Schmid.

[5]) Compositionslehre. Leipzig, Breitkopf & Härtel.

[6]) Die Schule des kath. Organisten. 2 Theile. Trier, Lintz. We understand, this very useful work is being translated into English by the author's son, at present Organist in the Catholic Church, York. To this class of useful works for Catholic Organists belong "die Behandlung der Orgel," by B. Mettenleiter. Regensburg, Pustet; and the "prakt. Orgelschule" by B. Braun. Gmünd, Schmid.

[7]) Lehrbuch der Fuge, des Contrapunkts, der Harmonie. Leipzig, Breitkopf & Härtel.

[8]) Die Kunst des Orgelspiels. 3 parts, a very useful book, also his Handbook for harmony.

[9]) Prakt. Orgelschule. Leipzig, Arnold.

[10]) Six Fugues for the Organ. Vienna, Haslinger.

[11]) The "well-tempered Clavier," and especially his compositions edited by Chrysander. Leipzig, Peters. Above and beyond all, Sebastian Bach remains the grand model for all organ players; and his works are an inexhaustible mine of Taste, Thought and manner of grasping the subject.

[12]) The *"Organ archives"* edited together with Ritter's work is deserving of special mention. 48 pieces from different epochs. Leipzig, Friese.

[13]) A Catholic Organist of great distinction.

[14]) His works to be had mostly from Leukart in Breslau.

[15]) Handbuch für Organisten. Breslau, Leuckart. A very useful, practical work, to be highly recommended.

[16]) Cadenzen, Versetten, Präludien und Fugen für Orgel, 2nd improved edition. A most useful, and one might add necessary work for all Catholic organists.

CHAPTER 38TH.

THE ORGAN IN PLAIN-CHANT.

"As Plain-Chant is pure melody; and was invented "and composed without harmonic accompaniment, without "time and with free recitation of the text; so any har- "monic accompaniment to it is an evil." Thus writes Dr. Franz Witt.[1]) He would indeed except the simple antiphonal chants, such as the Responses and Psalm-Tones, which do not belong to the scientific chant proper, and are for the most part only a recitation of the text upon one note, with certain cadences and melodic passages, according to fixed rules at the commas, full-stops, &c. But for the scientific chant itself, he regards "any "harmonic accompaniment, even if it be by the first artist "in the world, as the greatest misfortune; in fact its "death." "Twenty years practical experience" he adds, "has convinced me, that singers who always sing Plain- "Chant accompanied are quite incapable of singing it with "proper feeling .... An Organ accompaniment, though "liked by almost everybody, is and must be monotonous; "a proper change of the registers, the perpetual accen- "tuation and non-accentuation, the *crescendo* and *dimi-* "*nuendo,* with which the text should be declaimed, cannot " by any possibility be managed on an organ. — The "countless embellishments (the *neumæ* on short syllables, "20 or more notes, in old books, 160 to 200 notes on "one short syllable) which resemble the arabesques round "the initial letters in ancient illuminated Missals, and "which must be treated with the same delicacy, become "quite unmeaning with any accompaniment; moreover "everything else becomes, to say the least of it, coarse,

[1]) See Preface to "*Organum comitans ad Ordinarium Missæ*" translated by H. S. Butterfield, Author of "The Reform of Church-Music in Germany &c." (Tablet.)

"colourless and spiritless, and a want of spirit and of ex-
"pressiveness, or singing every thing alike, as people say,
"kills any music, any melodic outpouring of the soul." [1])

Nevertheless as the Organ proves so useful, and oftentimes indispensable in sustaining the voices, especially in weak or insufficiently-trained choirs, this "evil" must be tolerated, provided however that the accompaniment be regulated by the principles and peculiarities of the Chant itself, and not by the laws of modern harmonisation. The first thing to be borne in mind is, that the Gregorian modes are totally different from our modern major and minor modes, and any attempt to harmonize them according to the rules of modern harmony, will infallibly destroy the Chant. In the modern modes, for instance, certain notes have a peculiar affinity or attraction towards others; such as the dominant and sub-dominant and the leading-note of the key, and modern music is harmonized upon a consideration of such affinities or attractions; but in Church modes these affinities have no existence; so that to clothe them with harmonies creating anticipations which are inconsistent with the progress of the melody, must necessarily destroy their distinctive character. The peculiar tonality of the Gregorian Modes, as we have elsewhere observed, (See Chap. 9) arises from the varied disposition of the intervals of the scale. The 1st and 2nd modes, for instance, are treated by some harmonists, as if they were the modern scale of D *minor;* from which however they differ in two important particulars. In the first place, the Gregorian mode, being purely diatonic, has the *si* ♮ not ♭; and in the second place, it has the *do* always ♮,

[1]) The esteemed author of *Loss and Gain* makes one of his characters say, with reference to harmonized Gregorian music, that "it is a mixture of two things, each good in itself, and incongruous together." "It's a mixture of the first and second courses at table." — "It's like the architecture of the façade at Milan, half Gothic, half Grecian.

never ♯; so that, if the Organist harmonises either of these modes as in the scale of D *minor*, he will constantly introduce chords in the accompaniment which will prepare the ear of the singer for notes the very opposite of those which he is required to sing. On the same principle such harmonists would treat the 3d and 4th modes, as in the key of E *major;* the 5th and 6th modes, as in F *major;* and the 7th and 8th as G *major,* all which treatments would be wrong. The fundamental rule for accompanying Gregorian Chant, is, that the "Harmony of the Church Modes, should on no account alter or interfere with the melody; the melody must in all cases and under all circumstances predominate, and the accompaniment be, as far as the laws of harmony permit, strictly diatonic. The construction of cadences in the accompaniment of Plain-Chant is subject to the same rule." "Nothing is more simple," writes M. Danjou (*Revue de Musique for Dec. 1847 and Jan. 1848*) "or more easy than the accompaniment of the Church-Song, if the rules of counterpoint laid down by the Masters of the middle ages are followed; but on the contrary nothing more complicated, more difficult or more uncertain, than the attempt of assimilating modern harmony with the ancient tonality." The modern modes close with the chord of the dominant leading into the chord of the tonic; not so the old modes. Modern modes have a leading or sensible note; in the old modes you would search for it in vain. In modern pieces of music the close of each period and of the entire piece must be made with the chord of the Tonic; in Gregorian Modes this is not necessary.[1])

[1]) J. G. Mettenleiter in his organ accompaniment to the Enchiridion Chorale was guided by the same principles. "The organ accompaniment employs only those harmonic progressions which are by nature purely diatonic, and which are constructed on and bound up with the theoretical rules, and elaborated *praxis* of the great masters of counterpoint of the 15th and 16th and first half of the 17th centuries.

As a general rule it may be stated that "all the notes of each diatonic scale may be employed in the construction of chords, but the closing chord should be constructed on the *final* of the mode."

Observation. The great need of having some systematic method of harmony for Plain-Chant, has given rise to various schemes, especially of late years. In Rome the Chant is never accompanied, *et hoc laudo;* in France the *cantus firmus* is usually given to the Pedal in the organ, or to a deep bass wind instrument; and the harmonies constructed thereon, oftentimes meaningless and unconnected, make the Chant itself heavy and wearisome. F. A. Gevaërt and the Abbé van Damme, two Belgian *virtuosi,* lay down as a fundamental law, that the accompaniment should be strictly diatonic, and that no note should appear in the accompaniment that does not exist in the melody. This system, in melodies of a small range, say five notes, would reduce the possible chords to a very limited number. The late Father Schneider of Ebingen would harmonise Plain-Chant without any *diësis* or *flat* (♯ or ♭) appearing even in the cadences. J. G. Mettenleiter gave to each note of the melody a distinct chord, mostly however according to the laws of two-part counterpoint (*nota contra notam*); — a system which demands great exécutive ability on the part of the organist, so as to keep on with the melody in this endless succession of chords, and produces decided monotony, for most of the chords and chord-relations of the same kind will be constantly recurring. Dr. Witt finally in his organ accompaniment to the "*Ordinarium Missæ*" adopts the diatonic system, but with perfect harmonic closes, not overlooking however the rhythmical movement of the Chant; and to this end he allows connected notes, and *neumas* or phrases that must be sung rapidly and together, to be accompanied by *held-down* chords, a change being made to a new chord when some important note in the passage demands it. "The advantages of this theory,"

Their progression is as a rule confined to the diatonic triad and its first inversion: but by the application of *ties* on certain notes of the chord, it prepares the most surprising dissonances, resolves them in the most pleasing manner and allows them to pass into perfect and effective consonances."

he says in the Preface, "are fourfold; a) the accompani-"ment is easier to play because many notes have not a "distinct chord; b) it suits the simplicity of the Chant bet-"ter, and therefore is less monotonous; c) in the melodies "themselves all the notes are not of equal importance "(*accented*); many are 'passing notes,' and this is decisive "for my theory; and lastly, it allows the melody to be "more prominent, for a melody over a held-down chord "stands forth much more boldly, and is therefore more "effective." A choice between these different systems, — all diatonic however, — is of course a matter of taste: The experienced author of the "Magister Choralis," after testing all of them, selected Witt's system as the best, and on the same principles prepared the organ accompaniments to the new official edition of the *"Graduale Romanum,"* now published by Pustet. A perusal of the Preface to Witt's *"Organum comitans"* will repay the interested inquirer. We would again beg leave to caution Organists who may use these published accompaniments, against a mistake not unfrequently made, that of regarding the *flats* or *sharps* in the beginning of the stave, as the signature of our modern keys. Their presence only indicate that the *pitch* has been transposed, and they are placed there to preserve the original position of the *semitones* of the mode, and not to indicate a key.

The accompaniment should be generally speaking, a four-part one, in close or extended harmony. In large choirs where there is a considerable number of singers, and the church itself of considerable size, the accompaniment should if possible, be all through in extended harmony. At the right time and place it may become five, six and eight-part, and the good Organist will exercise his judgment in employing the resources of his instrument, and always with the view of rendering the performance of the Chant effective. It is self-evident on the other hand that an immoderate number of notes and doubled-chords produces a bad effect, and that excursions up and down the manuals, variations, *appoggiaturas* and other such modulations, should never be permitted to obscure or interrupt the chant.

The Preludes should have a reference to the Chant coming on, and serve as an introduction to it; one or more ideas from the Introit for instance, might form the subject of the Prelude, which should close on the *final* of the mode in which the Chant begins. This requirement is in no way preposterous, as the Preludes in Catholic Church-service, can never be so long as to create any embarrassment to a skilled organist. The Organist must take Masters for his models, study their compositions, be not ashamed to play from the copy, and try in writing, to work out short organ passages in the old Gregorian modes. [1]) The least that may be expected from an Organist who has to accompany Plain-Chant, is that at all events, in the last 10 to 12 bars of his Prelude he should employ a strict Church style, and so introduce his singers to the holy function in which they are to take an active part.

The Interludes, where they are introduced with judgment and taste, should for a still stronger reason be invested with the character of the Church Tones. Operatic Overtures, military Marches, Fantasias and Ariettas, favourite pieces with so many Organists, are scarcely the character of interludes that would fit well after the Gradual or Offertory in an Old Gregorian Tone.

The Postludes should put the seal on the sublimity and dignity of the Chant that preceded, and not draw off the singers or hearers to another train of thought.

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[1]) Franz Commer published (*Trautwein in Berlin*) a collection of Organ-pieces from the 16th and 17th centuries. Father Schmidt, Kapellmeister in Münster, is the compiler of another collection; also Riegel *"Praxis Organoedi;"* and Kothe: *"Orgelstücke in den alten Kirchentonarten (Regensburg, Pustet).* In Herzog's *"das kirchliche Orgelspiel"* you will find in the Appendix very pretty short and long pieces and modulations in the old Church Modes. A most practical method for acquiring a facility of playing in the old modes, would be to study the scores of the *"Musica Divina,"* especially the 3d vol., or other similar works of the old masters, and write out for one's self, short and striking passages, transpose them if necessary, and then play them.

When several pieces in different modes follow one another; e. g. the Antiphons at Vespers &c., care should be taken to modulate naturally into the new mode, so as to mark its distinctive character. It will be therefore necessary for the Organist by free transposition to be able to give the Chants in different pitches according as circumstances may require. For this purpose exercises in reading the different clefs and the system of transpositions (as in Chapters 3[d] and 14[th]) become absolutely necessary, until the player is no longer embarrassed by them. Above all it can never be too often stated, that conscientious practice, steady self-criticism, zealous working out of the old models, coupled with uninterrupted theoretical study, must form the distinctive qualifications of a good Catholic Organist.[1])

We may close this chapter with a short quotation from the musical historian Ambros.[2]) "The innate vital "power of these chants is so great, that even without "any harmonization, they can be made available for "the most intense expression, and nothing is required out- "side themselves to mark their great importance; whilst "on the other hand, for the richest and most artistic "harmonic treatment, they furnish inexhaustible matter, "and their accumulation through the course of centuries "form a treasure, of which art has now the benefit. Music "has waxed strong in the mighty vitality of Gregorian "Chant; she has been formed out of its melodies, from "the first rude attempts of the *Organum*, of *Diaphony*, "and *Faux Bourdons*, down to her highest perfection "in the Palestrina style."

In these old compositions there is a rich collection of pieces, in which the parts do not cross each other too often, and which thereby become most useful for the organ.

[1]) Anyone who does not feel thoroughly competent to accompany Plain Chant, should not attempt it. He would do more harm than good.

[2]) *Geschichte der Musik.* Vol. 2. p. 67.

PART III.

PRACTICE OF PLAIN-CHANT.

I. GENERAL INSTRUCTIONS.

CHAPTER 39TH.

TO THE CLERGY AND CLERICAL STUDENTS.

The zeal and industry with which the Clergy in the earlier ages cultivated the Chant, is a matter of history.[1]) From the same source we may learn, how the Church, not only adopted the words of Ecclesiasticus, cap. 44. 5. (*"Laudemus viros gloriosos et parentes nostros in generatione sua . . . in peritia sua requirentes modos musicos, et narrantes carmina scripturarum"*) as suitably describing the characteristic virtues of many amongst her Saints; (*In Comm. Conf. Pont.*) but also embellished her entire Ritual, and brightened it up with the songs of holy and enlightened men; and Bishops, Priests and Clerics vied with each other in rendering in a worthy manner the splendid melodies of St. Gregory; and Councils encouraged the conscientious study of the same.[2])

[1]) *Laicus in ecclesiis non debet recitare, nec Alleluia dicere, sed psalmos tantum sine Alleluia. Theod. of Canterbury. See Gerbert. T. I. p. 243.*

[2]) 8th Council of Toledo, Can. 6. Council of Trent, Sess. 23. can. 18, *de reformatione.* Council of Rome (1725) and numerous National and Provincial Synods and Pastoral Addresses. The National Synod of Thurles in the Chap. *de Eucharistia, can. 38, says: "Nullus cantus nisi gravis, et ecclesiasticus, in Ecclesiis adhibeatur. Rectores Seminariorum*

"If then," writes Jannsen, "we address ourselves to the Clergy first, we do so under the firm persuasion that the study of Plain-Chant and its good execution depend principally upon them .... But it is, alas! too true, that many amongst them, through carelessness or want of knowledge in this matter, furnish the best possible reasons for its decay and depreciation. We are forced to say with Cardinal Bona *"Ut fatear quod res est, pudet me plerosque ecclesiasticos viros totius vitæ cursu in cantu versari, ipsum vero cantum, quod turpe est, ignorare." (De cantu eccl. §. III. N° 1.)*[1]) *Stein*, who in his excellent little book[2]) extends the duties of the Priest as Master in his Church, also to the department of Church Music, mentions, that formerly musical culture was especially to be met with amongst the Clergy, and that the greater and better portion were only turned away from it when the degenerate style of Church-Music was first introduced, but with unpardonable carelessness they remained inactive. "But for this indifference the ignorance we have now to deplore would never have become so great or so universal."[3])

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curent, præpositis etiam præmiis, ut alumni in Cantu gravi et ecclesiastico bene instituantur." See Preface for the Synod of Maynooth. The Council of Laodicea (in the 4th century) decrees: *"Non oportet nisi canonicos cantores qui suggestum ascendunt, et ex diphtera seu membrana canunt, alium quemlibet in Ecclesia psallere."*

[1]) *Methode (les vrais principes) du Chant Gregorien.* H. Dessain, Malines.

[2]) *Die katholische Kirchenmusik nach ihrer Bestimmung und ihrer dermaligen Beschaffenheit.* Köln, Bachem.

[3]) May we venture to hope, that by reason of the greater interest awakened amongst the Clergy, and their deep penetration, the words of Fr. Bollens in his *deutsche Choralgesang in der katholischen Kirche p. 180* may have lost their force. "Instruction in Gregorian Chant is mostly entrusted to men, who are utterly ignorant of its principles, and who fail to command the attention of their pupils, whereby the Singing Lesson becomes an hour's recreation and amusement. The Teacher is satisfied if his pupils can sing the collects and the Preface tolerably, or intone the *"Gloria"* or *"Ite Missa est;"* a feat however which he can get few to accomplish." "Sunt etiam plerique

He therefore counsels scientific instruction in singing, at as early an age as possible; and if at all feasible, in the Pianoforte and Organ, for those who aspire to the Sacred Ministry. "If in early life the education of the future Priest does not embrace the science of music and its practical application, later on, when he enters the Ecclesiastical Seminary, and is engrossed by other and more important studies, this instruction can no longer be efficiently imparted. Here it will be too late to begin the musical education of a young man; too late even to direct him in the proper rendering of the simple liturgical Chants of the Altar." *Proksch:*[1]) "The Priest himself in his Church, must be a Singer, even if he only have to sing at the Altar: for he has the supervision of the Church Music, of the popular chants, and of the Organ-playing . . . ." *Antony*: "If however many persons seek to excuse themselves on the ground, that in the matter of musical capabilities nature has treated them after the manner of a step-mother, and consequently they do not know their errors in singing, nor how to correct them; they are bound nevertheless to avail themselves of external aid, in order to work out, what they, left to themselves, are not in a position to do; for it is written: (*James* iv. 17) *Scienti igitur bonum facere, et non facienti, peccatum est illi.*" *Amberger:*[3])

Clerici vel Monachi, qui artem Musicæ jucundissimæ neque sciunt, neque scire volunt, et, quod gravius est, scientes refutant et abhorrent, et quod si aliquis musicus eos de cantu, quem vel non rite vel incomposite proferunt, compellat, impudenter irati obstrepunt, nec veritati adquiescere volunt, suumque errorem suo conamine defendunt." Guido of Arezzo, *see Gerbert Scriptores T. II. p. 51.* One would think these words were written in the 19th century instead of the 11th so well do they describe the present condition of affairs.

[1]) *Aphorismen über katholische Kirchenmusik.* Prag, Bellmann.

[2]) *Archäolog. liturg. Lehrbuch des gregorianischen Kirchengesanges.* Münster, Coppenrath.

[3]) *Pastoraltheologie,* II. vol. From page 216 to 234 the writer enumerates various motives to encourage the study of Liturgical Song. The

"Whosoever enters the domain of Liturgy, is as much bound to learn Gregorian Chant and to sing, according to the mind of the Church, as he is to be a faithful observer of the Rubrics." "Even though every one may not be able to produce or to appreciate that wonderful unison of Tone, and those most tender movements of the heart of the Church, yet it is the duty of every one, with holy joy, to set value on the songs of the Church, and not to put them aside with indifference; to try and understand their truth, their beauty and their power, and not through neglect of necessary practice, or through clumsy rendering of them, deprive them of all feeling. Every one should try and feel more and more the beauty of Plain-Chant, in order that he may sing it with devotion." "Let no man say: — the people understand very little about it —; you sing in the name of the Church, to the honour of her eternal Spouse; but you must also be persuaded that through this elevating chant, the hearts of the faithful are effectually reached."

On the other hand the following remarks are worthy of the Cleric's attention: "The Singer should be a man of prayer:" St. Bernard:[1]) *Sunt quidam voce dissoluti, qui vocis suæ modulatione gloriantur, nec tantum gaudent de dono gratiæ, sed etiam alios spernunt. Tumentes elatione aliud cantant, quam libri habeant, tanta est levitas vocis, forsitan et mentis. Cantant ut placeant populo magis quam Deo. Si sic cantas, ut ab*

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pastoral letter of the Bishop of Ratisbon, on the question of Church-Music, must also be mentioned here. C. Sev. Meister writes in his costly work "*das katholische deutsche Kirchenlied*": The Chant of the Church is an essential part of public worship; its history is a portion of Church history; the knowledge of it, in an historical and liturgical point of view, is part of theological science." See also *Durandus, Rationale divinorum officiorum, Lib. II. De cantore, de psalmista &c.*

[1]) See Bona, Div. Psalmodia. cap. XVII, de cantu Ecclesias. §. v.

aliis laudem quæras, vocem tuam vendis, et facis eam non tuam, sed suam. Viros decet virili voce cantare, et non more fœmineo tinnulis vel falsis vocibus velut histrionicam imitari lasciviam. The expression *"castigatio vocis"* when the Amict is given in the ordination of a Sub-deacon may also be understood in this sense. Instit. Patr.: *Nec volubilitate nimia confundenda quæ dicimus, qua et distinctio perit et affectus . . . cui contrarium est vitium nimiæ tarditatis.* — Jerome of Moravia:[1]) *Nunquam cantus nimis basse incipiatur, quod est ululare, nec nimis alte, quod est clamare; sed mediate, quod est cantare.* — Bona: *Receptum a majoribus cantum integrum oportet, et illibatum custodire, ne si semel aberrare cœperimus a semitis antiquis, quas posuerunt Patres nostri, paulatim inconsultis emtationibus religionis integritas destruatur.*

Denique damnati sunt illi, qui parcentes vocibus suis rapinam faciunt in holocaustis, qui vitulos scilicet labiorum suorum Domino reddere negligentes, vel dolorem capitis vel stomachi debilitatem, vel exilitatem vocis prætendunt ad excusandas excusationes in peccatis: cum revera totum in eis sibi vindicent mentis evagatio, distractio cordis, carnis inertia, et propriæ salutis incuria. Non enim considerant, quod, qui a communi labore se subtrahunt, communi etiam retributione carebunt, et qui Ecclesiam servitute, proximum ædificatione, Angelos lætitia, sanctos gloria, Deum cultu defraudant, ipsi quoque Dei gratia, sanctorum suffragiis, Angelorum custodia, proximi adjutorio, Ecclesiæ beneficiis se reddunt indignos. Eis enim, qui legitime canunt, et sapienter psallant (inquit Rupertus Abbas) remuneratio vel præmium erit carmen æternum.

[1]) In Coussemacker, Script.

CHAPTER 40TH.

TO CHOIR-MASTERS.

The Choir-Master or Conductor is the very soul of the Choir, animating and governing it. On him devolves the duty of teaching his Choristers Gregorian Chant, and securing by every means within his reach, that its simple but heavenly melodies be rendered in a becoming and edifying manner. This pre-supposes a thorough knowledge, theoretical and practical, of the Ancient Modes and Melodies, for the soul must have a body; but no knowledge howsoever extensive, if unaccompanied by a just esteem of the Chant itself, and of the honourable position it occupies in the Church's Liturgy, will ensure its being worthily rendered, for the body without the spirit is dead. Here however we encounter the first great obstacle to the proper teaching and rendering of Plain-Chant; for, most Catholic Choir-Masters, whilst thoroughly well grounded in the principles of modern music, and conversant with the manifold and marvellous adaptabilities of the major and minor mode; — (which date only from the latter half of the 17th century;) — carry their researches no farther back, and when you speak to them of Gregorian Chant, they turn away from you with a contemptuous shrug of the shoulders, as if you broached a subject utterly out of joint with all correct notions of music or things musical. We therefore venture to enumerate what may be regarded as the necessary qualifications of a Catholic Choir-Master.

1) He should have a knowledge of the Latin tongue, as the Liturgical text is all written in that language.[1]) Without a fair knowledge of Latin, he cannot under-

[1]) We specially recommend "The Catholics Latin Instructor" by Rev. E. Caswall. London. Burns & Oates.

stand the sentiments conveyed in the words, and therefore cannot give the just expression to these words, or to the melody in which they are clothed; for it should be ever remembered, that in Ecclesiastical Chant the "text is the master, the notes the slaves." If however any Conductor be not acquainted with Latin, a translation will be of some assistance, although it may not give the precise meaning of every word. It is also desirable, as we have remarked in a previous chapter, that he should understand and know how to use the Ecclesiastical Calendar, or *Directorium* (*Ordo*); in order that he may find the Chants prescribed for the day or season, and regulate their performance in accordance with the requirements of the rubric. The conscientious Choir-Master would moreover be careful to teach his singers the meaning of the words they are called upon to sing, and explain the mutual relations of Word and Tone.

2) The Liturgy is so beautiful in itself, and conveys so clearly the mind of the Church in her various solemnities throughout the year, that no Catholic who observes it closely and strives to understand it, can fail to be influenced by that peculiar spirit which animates the Church herself, and gives force and meaning to the several functions of her public worship. Now the Catholic Choir-Master who seeks to discharge his duty faithfully, must allow this spirit to take possession of him; he must as it were live with the Church, and enter into her feelings; — weep with her in her sorrow and exult in her joy; — otherwise he can never realize for himself or those under him, the meaning of the occasion which she solemnizes, or of the words which she employs. No matter how great his musical talents otherwise may be, the Choir-Master who cannot identify his way of thinking with that of the Church, as expressed in her Liturgy, and who fancies that he adequately discharges his duty

by merely *making music* whilst a religious function is being gone through, is deficient in one of the most important qualifications for his position.

3) The particular occasion or Festival,[1]) also serves to determine the style of Intonation, the rhythmic movement, and the more or less solemn delivery of the Chant. On High Festivals, even the Psalm-Tones are more elaborate in their inflections, and approximate to the melodic Chants of the *Graduale* or *Antiphonarium;* whereas on simple Feasts and Ferias, they are throughout, little more than a reciting monotone sung more rapidly and at a lower pitch. On these latter occasions the melodies themselves should not be sung so slowly or with all that solemnity which is expected on the great Festivals. In *Requiem* Masses, the voice should be subdued, yet clear, pitched in a quiet tone, but not comfortless.

4) The Tone of each piece, its compass and peculiarities, should be carefully explained, in order that the special character of each of the *modi* may be clearly understood and conveyed; and the Singers should be trained to strike unwonted intervals with accuracy and without hesitation, and to master the melodic or rhythmical difficulties which may occur in a piece.

5) A clear understanding should exist between the Organist and Choir-Master, as regards the pitch of each piece. As high and low voices unite to sing Plain-Chant, the pitch should be so regulated, i. e. *transposed,* as that the entire piece can be sung by all with equal power and without any extraordinary effort. The division of the choir into two sections, such as Chanters and full

[1]) The *Institut. Patr.* distinguishes three classes of Festivals. On great occasions one should sing with his whole heart, and soul, and voice; on Sundays and Feasts of Saints more quietly; on ordinary days, the manner of chanting should be so regulated, that all may sing carefully and devotionally, without straining of the voice, with feeling and without fault (*cum affectu absque defectu).*

Choir, or Boys and Men, or upper (Soprano and Tenor) voices and under (Alto and Bass) voices, so that the several periods of the melody may be sung alternately, and occasional emphatic passages be delivered by all united, varies the Chant and renders it easy and animated, whilst it obviates many difficulties which in the continuous chant of a piece by the full choir are unavoidable.

6) The Choir-Master should be thoroughly acquainted with the power and capabilities of his Singers, and only allow those to sing, who are sufficiently instructed in the Principles and Practice of Plain-Chant, and are possessed of sound tuneful voices, and a good distinct pronunciation. The flippant saying: "for Plain-Chant any voice is good enough," betrays not only gross ignorance and contempt of art, but also unpardonable irreverence towards the consecrated Chant of the Catholic Church. Young fresh voices when singing up the scale, and especially when the higher notes are touched are in danger of going out of tune; this should not be allowed, and it is the duty of the Master, quietly and without delay (by a stronger or quicker delivery of the voice) to bring them back to the normal tone.

7) The quantity (i. e. length or brevity) of the syllables must be specially attended to, for the regular alternation of the rhetorical rhythm, and absolute freedom in delivery, unfettered by any bar-measurement, form the grand features of Gregorian Chant. The long and short notes should never be subjected to any law of a mechanical metronome. We recommend Chapters 3d and 4th of this Manual to the careful perusal of Choir-Masters.[1]) Steady and marked motions of the hand

[1]) Rev. F. X. Haberl in the *"Mag. choralis"* states it as the result of his own experience, that a choir of from 15 to 20 mixed voices can sing with greater ease, swing, and unity, from one copy of the Folio edition of the *Grad. Romanum* than from ten copies of

should direct the Singers to bind together the several note-groupings, the Words and Phrases in alternate slower and quicker enunciation and with stronger or weaker accent into one perfect whole.[1])

8) The subdivision too of the piece into Phrases, Periods and Sections depends in a great measure on the Conductor. The breathing places are indicated by the words and the perpendicular lines or bars drawn across the stave, while for Pauses the double lines mark the natural place. The Syllables of the same word should never be separated. If however such a number of notes must be sung to one syllable as to necessitate a rest for breathing, then the Choir-Master should before hand mark a suitable place in the *neuma*, where the entire choir may take a short, almost imperceptible breath. A wise discretion in regulating the speed of the movement, is another desirable qualification in a Choir-Master. Where there is a small number of choristers he should be on the alert to prevent too great haste, and where a large number, too great a tendency to drawl. Where these two faults are not guarded against, the clear distinct pronunciation of the words and the pure just intonation of the notes suffer; and when such elements are wanting, Gregorian Chant becomes contemptible, indeed ridiculous. As a rule the style of singing Plain-Chant, should be lively, crisp, fresh, at times

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the octavo edition; and then adds; "our forefathers made no blunder, when after the discovery of printing they had the Choral Books published in Folio."

[1]) A writer in the "Tablet" of Sept. 9th 1876. giving a reason for the excellence of the Plain-Chant singing in Ratisbon Cathedral says that "every note is led by the conductor's bâton, and thus expression is gained by emphasis being placed upon certain notes and passages. *No comparative value as to time is given to the notes themselves*, but the length of time they are sustained, and the force with which they are sung, are made entirely subservient to the meaning of the words, as interpreted by the conductor of the choir." W. H. Brewer.

very animated, always with an easy rhythmic swing throughout, and not that wretched habit of slow, lumbering, tedious drawling, which has already earned such a bad name for Liturgical Music, and in which the voices are certain, as the piece advances, to sing out of tune.

9) The Conductor should also determine the degree of strength or weakness of the note and the increasing or decreasing of the voice in the several members or phrases. The effects of *piano, forte* and *crescendo* are not to be overlooked or neglected in Plain-Chant, although no uniform rule can be established, and still less should these marks of expression be printed in the Choral Books; the words and the occasion exercising so great an influence on the expression of the Chant. Short descending passages diminish in power of tone as they descend, whilst the tone should be increased in ascending scales; the more distant intervals should be entoned securely; Unison, Major Thirds and Fifths demand more power and expression, than the Semitones, Minor Thirds, Fourths &c.

10) From all that has been said it is evident that conscientious and persevering practice is of paramount importance. Where the Choir-Master does not exercise his Choristers by continual practice, and keep them alive to the sanctity and importance of the duty they discharge, but trusts everything to chance, and to his long experience and acquaintance with the subject matter no blessing or good result can be expected from Gregorian Chant rendered by such a choir. More than any other kind of Music, Plain-Chant should be deeply, attentively studied, and again and again rehearsed, if its performance is intended to be effective; for "Gregorian Chant is a matter of no easy acquirement, as the large schools of past centuries and the examples of learned and holy men can testify, but it demands ear-

nest and profound study." [1]) One or two special or general rehearsals, will never enable a Choir to prove itself effective, in the different pieces to be chanted during the various religious functions. These rehearsals, special and general, must be regular and constantly recurring, and must embrace not only the younger or less instructed members of the Choir, but also, in large choirs, the individual members, and the Chants should be repeated again and again until even those who are accustomed to trust to their neighbours, and thereby become such an unpleasant drag both on Conductor and Choir, are made thoroughly sure of their work. A good elementary uninterrupted method of instruction is the forerunner of a good, natural, easy, certain, worthy and edifying Chant. *Aut Cæsar, aut nihil!*

CHAPTER 41ST.

FOR ORGANISTS.

The observations of the last chapter are also applicable to Organists, especially when the two functions of Choir-Master and Organist are united in the one person, as is most frequently the case. A glance, moreover, at the remarks made on the Organ and its employment in Plain-Chant, in the Appendix to the 2nd part, will clearly establish the difference that exists, 1st between a *Pianist* and an Organist, 2ndly between a right skilful Organist in a general sense and one whose duty it is to accompany the Chant. The Organist, in a Plain-Chant Choir, should *lead* the singers, facilitate the delivery of the

[1]) Amberger, l. c. p. 232.

Chant for them, and by a clear, steady and correct playing of the Plain-Chant melody, regulate and control its movement.

The employment of the Organ in the several portions of the Liturgy, and at the various seasons of the year, is regulated by formal Decrees of the Church bearing on the subject;[1]) and the sacredness of the functions and sublimity of the text which it is called on to accompany, should influence the style of playing to be adopted.

1) The *accentus* of the Celebrant and Sacred Ministers at the Altar should never be accompanied, and during the Elevation the greatest silence and devotion should prevail.[2])

2) The use of the Organ is forbidden during Advent and Lent, (from Ash-Wednesday to the *Gloria* of Holy Saturday), at Mass, or at the Divine Office, when *de Tempore*. From this rule we must except the 3d Sunday of Advent (called *Gaudete* Sunday),[3]) and the 4th Sunday (*Laetare*) of Lent; on which occasions, as also on Festivals celebrated *ritu dupl.* or *semidupl.* during these penitential seasons, at *solemn* votive masses, and at the *Kyrie* and *Gloria* of Holy Thursday, the Organ is allowed to play.

3) The alternate Chants of the *Kyrie, Gloria, Sanctus* and *Agnus Dei* may be omitted by the singers and only played on the Organ, but then the words omitted

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[1]) Bened. XIV. Bullar. magn. Conc. Mediol. I.: *Organo tantum in ecclesiis locus sit; tibiæ, cornua, et reliqua musica instrumenta excludantur.*

[2]) The *Ceremoniale Episcoporum* (from the beginning of the 17th century) and several Provincial Councils speak no doubt of a quiet and devotional playing of the Organ during the Elevation, and in Rome, except in the Sixtine, this practice is universal, and therefore may be tolerated. Nevertheless the silence of the Organ at that solemn moment is commanded in several decrees both anterior and subsequent to that edition of the *Ceremoniale*.

[3]) When the Vigil of Christmas falls on Sunday the Organ is played.

should be recited by one of the singers *mediocri voce*. This permission however does not extend to the *Credo*, the entire of which must be sung.[1]) The *Tract, Sequence, Offertory* and *Communion* may also be recited in the manner described, when the Organ plays; but the *Introit* should be sung entire (*mixus* the repetition which may be recited) as also the *Gradual*, or at least a portion of it.[2]) In Vespers the Antiphons need not be sung after the Psalms, but only recited; they should always be sung before. The alternate verses of the Hymn may be recited in the same manner.

4) With regard to the Mass for the Dead, there is a Decree forbidding the use of the Organ on these occasions. Nevertheless Alfieri, Regnier, and other rubricists rely on another decree authorising its use, and on the prevailing practice at Rome and many other places. The decree is found in a *Commentarium* to the *Caeremoniale* compiled by Aloysius Proto of Naples, and recently published by Pustet; it runs thus: *Organi pulsatio sono mæsto, et lugubri permitti potest in Missis defunctorum, etsi renuat Ordinarius. Die 31. Mart. 1629. Savonen. n. 807.* — However we may fairly infer that it is only allowed in *Missis Defunctorum* as a support to the voices, especially in weak choirs, and not as an independent instrument.

5) Where the custom prevails of substituting the music of the Organ for the Chant of the *Deo Gratias* after the *Ite Missa est*, this practice may be continued, according to a decree of the Sacred Congregation of Rites. *(11. Sep. 1847, in Angelopol, ad 6.)* Nevertheless the practice of singing the response is more to be encouraged. (See foot-note p. 157.)

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[1]) *Cum dicitur symbolum in Missa non est interminscendum organum, sed illud per chorum cantu intelligibili proferatur. (Cær. Ep. lib. 1. N° 10.)*

[2]) See foot-note page 128.

6) The Organist should employ and vary the stops on his instrument according to circumstances, and take special care that the delivery of the Chant may be enriched with all that light and shade, which the text demands, and a well-played instrument can impart. The Office of the Organ, — that of handmaid and guide to the Chant, — precludes that bad taste which would have good Organ-playing consist in a confused noisy jumble of melody and harmony with every stop drawn out; because such a disproportion of sound between the voices and the instrument intended to support them, renders the hearing and understanding of the words utterly impossible. The judicious Organist "clothes the Chant, some-"times with lightest breathings and the most gentle "lisping, sometimes with grave, majestic tones, that go "on increasing in power and fashion themselves to har-"monies, whose united sound grows louder and fuller, "until the chanting of God's praises becomes like a head-"long mountain torrent that carries all before it, and "consoles and lifts up the heart of the devout Christian."[1])

7) Just intonation depends for the most part on the Organist. When the Celebrant at the Altar intones, it is much to be desired that his intonation should accord with that of the choir, so that Priest and People, Pastor and flock may praise God in unison. To this end the Organist should close his Prelude or Interlude on the note on which the Celebrant should commence, or by drawing a very soft stop, he may just touch the required note, and the Priest, if he have a fair musical ear, will have little difficulty in catching it up.

8) It is undeniable indeed that no amount of effort or no mechanical appliance as yet discovered, will enable a piped or keyed instrument, such as the Organ, to give

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[1]) Smeddink. II. Jahrgang. Cæcilia. p. 25.

the verbal accent, as the human voice alone can; and many rhythmical melodic progressions, call up strange and unfriendly chords, which to a modern musician seem illegitimate, and have thereby originated those various systems of harmonising Plain-Chant, that we have already spoken of. However these and similar difficulties should not dishearten the young Organist, but rather urge him to greater study and more intimate acquaintance with the nature and characteristics of the Church modes and of mediaeval harmony, that he may be enabled on comparison, to see how very different it is from harmony in the modern acceptation of the term. All that is to be desired is, that the worshippers in every Catholic Church may be able to realize the truth of Cardinal Bona's words:[1]) "The harmonious tones of the Organ "rejoice the sorrowing hearts of men, and remind them "of the joys of the heavenly city, they spur on the tepid, "they comfort the fervent, they call the just to love, "and sinners to repentance." But to attain this desirable end the Catholic Organist must also keep before his eyes the warning of the same pious and learned Cardinal: "The playing of the Organ must be earnest and appro- "priate, so that it may not, by its agreeableness, draw "to itself and monopolize the whole attention of the soul, "but rather furnish motives and an opportunity, for me- "ditating on the words that are being sung, and thereby promote "feelings of true devotion."

[1]) Bona. div. psalm. c. 17. §. 2. ad finem.

CHAPTER 42ND.

FOR CHORISTERS.

The system of musical training to be adopted in a Plain-Chant choir, differs in many respects from that usually followed in the case of harmonized Church-Music. The rhythm of Gregorian Chant, so closely allied as it is with the verbal accent, and the treasure of melody in which it is so rich; — melody however, which to a singer trained only in modern music often seems uncouth and unmanageable —; furnish, for every class of voice, exercises of such difficulty, that even a well-trained chorister, at the first attempt, and without special instruction or close study of the Gregorian Tone-system, will certainly fail to render them effectively. Gregorian Chant requires, besides good distinct pronunciation, a clear understanding of the subject, a quick apprehension of its treatment, and a carefully cultivated voice. Whosoever therefore is called upon to sing Gregorian, should in the first instance be properly trained by a competent teacher, at least in those places where such teachers might be reasonably expected to be found; such as Cathedral Churches and Ecclesiastical seminaries.[1]) And he who can sing Plain-Chant well, tunefully, and faultlessly, will be able to sing any kind of Church-Music that may be placed before him.[2])

We will here set forth in one short paragraph the qualifications of a good Plain-Chant Chorister. "He must

[1]) The Council of Trent commanded that the Chant should be taught in all Ecclesiastical Seminaries. Several National and Provincial Synods (including Thurles and Maynooth) re-iterate this command; in many places but these Decrees are allowed to remain a dead letter, for want of competent teachers.

[2]) The *Domkapellmeister* of Ratisbon (Rev. F. X. Haberl) makes it a rule to commence the musical education of his boys with Plain-Chant.

obey implicitly and attentively every hint, word, wish and direction of the Choir-Master or Conductor, even when they may be in opposition to his own better judgment." This blind obedience, easy enough to a true musician, should not spring merely from a love of order, but above all from a deep feeling of humility. "In chanting," says St. Ambrose, "moderation is the first rule; let the tone be so adjusted, that the hearer may not be offended by too loud a voice."[1]) A genuine feeling of reverence for the Lord's house, will never be content with having what is prescribed carefully sung; but will strive, both in rehearsals[2]) and performance, to express the meaning, importance, and liturgical *raison d'etre* of the Chant itself, and make clear the end and spirit of the Church in each of her solemn functions. "Who can repeat the wonderful song of the Church, and not be moved by it? Hence whosoever undertakes to sing Ecclesiastical Chants, must study to know and understand what are the feelings and sentiments, which on her various Festivals, should come as it were from the very heart of the Church, pass through the heart and mouth of the Chanter into the hearts of all, and enkindle in all a flame of uniform love. It is only thus that Gregorian Chant can produce its legitimate effect."[3])

All that is necessary for an earnest and effective rendering of Plain-Chant is, a heart full of faith, a feeling of joyful hope,[4]) a recollected mind,[5]) a spirit of

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[1]) Ambrosius de Offic. minist. L. I. c. 18.

[2]) "The first requisite," says an old theoretician, *Jerome of Moravia* quoted by *Coussemacker*, "is, that what is to be sung should be clearly understood by all, beforehand."

[3]) Amberger, *loc. cit.* p. 231.

[4]) "Notes are good for nothing that come not from a joyful heart. Melancholy people may have good voices, but they can never sing well." *Jerome of Moravia.*

[5]) "Whilst singing think of nothing else but what you are engaged at." *Bernhard.*

devotion, earnest prayer,[1]) and the good intention of doing all for the greater honour and glory of God.[2])

"The Church has just reason to complain of those, who with unpardonable levity, putting aside all the rules of the Chant, alter and modify the Tones at pleasure, substitute the weakness and agreeableness of the semi-tone for the power and earnestness of the full-tone, who make no distinction between long and short notes, or study not to give their voices a character of devotional tenderness and overlook the intrinsic worth of the Chant itself, dragging it on lazily, as if it were a stone of great weight; now precipitating it in unbecoming haste, and again vulgarising it by painful shouting, or by vitiated or imperfect pronunciation of the vowels, or by the adoption of various other faulty mannerisms." [3])

"Bossuet's funeral orations when declaimed by a good orator terrify and inspire one, but when uttered by an indifferent reader, not only produce no effect, but engender coldness and indifference. So is it with Plain-Chant." [4])

"Speaking to yourselves in psalms and hymns and spiritual canticles, singing and making melody in your hearts to the Lord." (Ephesians V. 19.)

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[1]) In the beginning of an old *Psalterium* (now the property of the *Kreisbibliothek* in Passau) written in the monastery of Seeon A. D. 1434, we find the following prayer for Choristers. *Deus omnipotens redemptor mundi, qui pro salute humani generis in hunc mundum venisti, peccatores redimere pretioso sanguine tuo: exaudi orationem meam, per quam ego indignus peccator te deprecor, ut psalmi, quos cantabo, digne intercedant apud te pro peccatis meis. Creator mundi, cunctipotens Deus, spes ardentibus, gloria resurgentibus, suppliciter per hos psalmos clementiam tuam imploro, quos pro salute vivorum sive defunctorum decantabo, ut per eos a perpetuis eripias tormentis et præmium æternæ beatitudinis concedas. Per Christum Dominum nostrum. Amen.*

[2]) "If you seek the edification of your hearers when you sing, the more you shun vanity, the more you will edify them." *Bonaventura.*

[3]) *Amberger, loc. cit.* p. 233.

[4]) *Cloët, Recueil de Melodies, Tom. II.* p. 30*

II. SPECIAL DIRECTIONS FOR CHANTING

a) recitative Chant.[1])

CHAPTER 43D.

PSALMS. CHORAL READING.

I. What we have said in the 4th, 5th, 6th and 7th Chapters must now be recalled to mind. A good reader is careful, not only to pronounce his words with due consideration for the vowels and consonants, but also to group those words together as the context may require, and perceptibly distinguish the important syllables, words and phrases of a sentence. Psalm-singing is little more. Good chanting means good reading.[2])

The Poetry of the Psalms is most simple yet most sublime; the loftiest sentiments are conveyed in concise forms of words, but every word is pregnant with meaning and capable of receiving the most varied expression. It would not be easy to find more suitable melodies wherewith to invest those words, than the eight Gregorian Tones with their various endings prescribed by the Church. Sometimes indeed when we hear Vespers sung, we realize the truth of Mendelssohn's words: *"You cannot conceive how tiresome and monotonous the effect is, and how harshly and mechanically they chant through the Psalms. They sing with the accent of a number of men quarrelling violently, and it sounds as if they were shout-*

[1]) We take this partition of the different styles of Chant from the work of Cloët mentioned in last chapter (Tom. I. p. 46*), with the reserve however that the border line between *recitative* and *modulated* Chant does not appear to be clearly defined, as both come under the general laws of Rhythm.

[2]) The practice in many places, especially in Germany, when teaching the Psalm-Chants is, to have the pupils read every verse several times over, in order that they may secure the *accented* syllables, the pauses, and the grouping of the words.

ing out furiously one against another." (Letters from Italy &c. p. 169.) But this method of chanting we need hardly say, is against the spirit and the wish of the Church, and should be attributed to inattention, ignorance of the language, carelessness in pronunciation, imperfect training or deplorable indifference and indevotion. "The voice of the Psalmist should not be harsh or untuneful, but clear, sweet, and true; Tone and Melody should correspond to the sacredness of the service, and in the modulation of the voice, christian simplicity, and not the art of the theatre, should prevail." [1]) Would that every man, whose duty it is to sing Psalms, repeated to himself with the Royal Psalmist: *"I will sing praise to Thee in the sight of thy angels,"* [2]) and considered as addressed to himself alone, those words, *Psallite sapienter;* then indeed the many eulogiums lavished by the Holy Fathers and the Church on the Psalm-Chants would appear reasonable and just, and the counsel of St. James the Apostle come to be understood: *"Is any one of you sad? Let him pray. Is he cheerful in mind? let him sing."* (James, cap. V. v. 13.)

Baini in the Preface to his *Tentamen* gives some useful hints for a devotional and edifying rendering of the Psalm-Tones. "The perfection," he says, "of these "chants depends on the combined efforts of all engaged, "but especially on the Basses who should pronounce the "words gently but distinctly and with due regard to "correct intonation, the relative length of the syllables, "and the meaning of the words."

The *Initium* must always be solemn and slow, the *mediatio* distinct, with the syllables judiciously distributed amongst the several notes of the inflection; in the *Finalis* the accented syllable should receive greater

[1]) Isidore of Seville, *de eccl. offic.*
[2]) Psalm 137. v. 1.

power and duration of tone, and all should be careful not to do violence to the text, or unduly prolong the final syllables.

Good chanting is in truth an art in itself, and cannot be acquired all in a moment. Industrious practice, constant attention to the rules of the language, and an earnest spirit of harmonious cooperation on the part of the choristers are indispensable requisites.

In festis solemnibus et duplicibus two Chanters intone the first verse; (always unaccompanied;) *in festis semidupl.* and others of lower rank, only one Chanter. The remaining verses of the Psalm are sung by alternate sides of the Choir, but without the *Initium*. The words in each verse should be carefully and distinctly enunciated; the recitation moderately slow and rhythmical. One side of the choir should not begin a verse until the previous verse has been concluded by the other; and a perceptible pause should be made at the asterisk in the middle of the verse, so that all may begin the second portion together. If half of the verse, whether before or after the asterisk, be very long, then it is the duty of the choir-master to indicate one or more breathing places, so that all the words may be sung evenly and together. Except the first, all the verses of a Psalm may be accompanied by the Organ. The same rules hold for the Canticles (*Magnificat* and *Benedictus*;) except that in these the words are sung more solemnly and slowly (*tractius*), and the *Initium* is employed with each verse.

II. The manner of chanting the Prayers, Lessons, Gospels &c. according to the Roman Rite, may be classed amongst the most effective arrangements of Gregorian Chant, because of its extreme simplicity, suitability and variety. Old theoreticians styled this manner of chanting *choraliter legere*, or choral reading, and in their sev-

eral treatises give special directions for the correct rhythmical rendering of the same. The notes are so few[1]) and the inflections so simple that they do not call for much attention; but it is of the utmost importance that the pronunciation, expression and rhythmical declamation of the text should be carefully practised. In profane music there is an axiom: "Recitative is the real test of a good singer;" in like manner choral reading, which so closely resembles recitative, demands great earnestness and distinctness. Heavy cumbersome chanting, unseemly jerking of the words, an affected tone of voice, nasal effects, long drawling of final syllables and little grace notes and unauthorised flourishes, are all evils to be avoided.

The reading of the Office of the Dead may perhaps be classed under the head of choral reading; and in many places faults without number are painfully apparent in the manner of going through this solemn and essentially impressive function. Where time is limited, it would be far preferable to use the permission of the Rubric, and read but one nocturn with Lauds; than to run through the entire office at express speed, with the pauses at the asterisks disregarded, one side never waiting for the other to have concluded its verse, a want of uniformity in tone, and no apparent effort to combine except on the final syllables, giving them an emphasis and prominence that utterly destroys the rhythm of the verse and violates the elementary rules of prosody. We never could see what reason there was for saying: "*In terra deserta et invia et inaquosa*; when both prosody, rhythm and good

[1]) "De æqualibus quidem vocibus nihil aliud dicendum, nisi quod communis vocis impetu proferantur, in modum soluta oratione legentis." Script. T. I. p. 104. Accentu regulantur quæcumque simplici littera hoc est sine nota, describuntur, ut sunt Lectiones &c. (Martyrolog. Usuardi ed. 1490 ad calcem.)

choral reading would require *ina*qûo*sa*. "The rules of rhythm must be observed, even if they were never indicated, just as the laws of language would be observed even if there were no grammar. As the grammar presupposes the language, and not the language the grammar, so also rhythmical rules owe their existence to the elements of rhythm implanted in man by the Creator, and not *vice versa*."[1]) A good system of securing an effective reading of the Office, is for two or more of the select choir to lead the rest on either side, and give the proper swing to the words and carefully observe the pauses.[2])

b) modulated Chant.

CHAPTER 44TH.

HYMNS, SEQUENCES, PREFACES &c.

By modulated chant we understand the changing or modulating of notes on the several syllables of the text; for the most part only one note is apportioned to each syllable, and seldom more than three. For this reason modulated Plain-Chant, if we exclude the *accentus* which appertains to the Celebrant or Sacred Ministers, is justly esteemed the specially popular chant for the masses; and in countries where the Latin language is fairly understood, as in Italy and Spain, the Hymns, Psalms, Litanies, Sequences &c. are to the present day sung with wonderful effect by the congregation.[3])

[1]) Choral und Liturgie. p. 101. Note.

[2]) *Moderatores chori qui choro didasculi vocari solent constituant pausarios, qui signo aliquo pausas faciant, vel indicent, versusque præcipitentes cohibeant. (Bonartius de horis canonicis lib. III. c. XX.)*

[3]) Augustinus Confess. lib. X. writes "*Primitiva ecclesia ita psallebat, ut modico flexu vocis faceret resonare psallentem, ita ut pronuntianti vicinior esset quam canenti.*"

I. In the Hymns we must distinguish those which are strictly metrical from the unmetrical or prose hymns. In the first, the melody and its rendering are guided by the metre of the verse and the laws of language and accent; in the latter, the melodic phrases are divided according to the grammatical construction of the text, and therefore present less difficulty than the former. "As regards their musical construction, they are models of devotional feeling expressed in music; their melody goes hand in hand with the sublime movement of the poetry, and serves the more on that account to expound the word. The older hymns have as a rule a note for each syllable, and only at the end of each portion of the context is a *neuma* or group of notes to be met with. The strophes should be sung by alternate sides of the choir." [1]) The last strophe may be sung by the entire choir.

A light, easy, free rhythmical swing, corresponding to the Festival and the Text is recommended. The alternate strophes may be recited when the Organ is played.[2]) The first and last strophe, as also the strophe where a genuflexion is prescribed, (e. g. *O crux ave* &c.) should always be sung.

To the class of unmetrical hymns belong chiefly the *Gloria* and *Te Deum*. The *Gloria* should be sung right through, from the intonation of the Priest[3]) to the end, without prelude or interlude. The several phrases may be sung, a) alternately by two sides of the choir,

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[1]) Father Utto Kornmüller, *Lexikon der kirchlichen Tonkunst.* p. 215.

[2]) *Quod si hymnus cantatur a musicis vel alternatim ab organo, tunc cantores legunt mediocri voce ea verba, quæ a musicis seu ab Organo cantantur. (Cærem. Ep. Lib. I. 20.)*

[3]) "After the ravishing, seraphic, vocal interweaving of a Palestrina *Kyrie*, the simple *Gloria in excelsis Deo*, escapes from the mouth of the Celebrant with a tone of majestic grandeur and jubilation, worthy of proclaiming the glory of the Most High." *Ambros. Geschichte der Musik. II. vol. p. 68.*

or, b) by the Chanters and the entire choir, or c) in divided choirs for some phrases and all united at some others; the division of the choir being so arranged as to give a Tenor and Bass for Chanters, or Soprano and Alto as Soloists, or Soprano, Alto, Tenor and Bass as a Quartett, and then the entire choir. The point of alternation is determined by the close of the sentence. By a steady intonation, and adoption of the *antiphonal* method just indicated, the soul-stirring melody of this angelic hymn will acquire still greater expression and fire. But care should be taken not to multiply without reason these alternations, and the greatest industry should be employed in the execution, to keep closely bound together the several melodic phrases of the Chant.

"The *Te Deum*" according to Baini "may be sung "in two ways: either alternately by the Chanters and "full choir, or alternately by the Chanters and Congre- "gation, — or choir against choir." [1]). The same method in a word, may be adopted as in the case of the *Gloria*. At the words: *Pleni sunt cœli* and *Te ergo quæsumus*, the divided choirs unite and sing the former phrase *fortissimo;* the latter softly, slowly and with great expression. At the closing words: *In te Domine* all unite again, and bring this solemn Hymn of Praise and thanksgiving to an end, as if with one heart and voice. In both the *Gloria* and *Te Deum* the Organ may accom-

[1]) In Rome it is the universal custom on occasions of public thanksgiving, to sing all the phrases of the "*Te Deum*" to the same melody (that of the 2nd phrase *Te æternum &c.*). This makes it easy for the congregation to join. Wherefore whilst preserving the authorised Chant of the *Antiphonarium* for the end of Matins when sung in Choir; Fr. X. Haberl, the editor under the S. R. C. of the new choral books, in the Organ accompaniment to the *Vesperale*, has arranged the *Te Deum* according to this simpler chant, and made an application to the Sacred Congregation for formal approbation of the same. As soon as the Decree arrives from Rome, this form will be found in the Organ book just alluded to, and in the new (8vo) edition of the *Graduale Rom.* which are now going through the press.

pany all the sentences after the Intonation, and a wide field is opened up to the clever organist, by judicious light and shade, simple or complex harmonies, and the prudent use of louder or softer stops, to introduce variety into these simple, elevating, incomparably beautiful hymns of praise, and to keep both choir and congregation firmly united in bonds of heartfelt devotion.

2. The Melodies of the 5 sequences (see Chap. 21st p. 129) are so simple in their progression, as to form a striking contrast with the more elaborate and extended settings of the *Gradual, Alleluia* or *Tract* which precedes them. As a rule there is a note for each syllable, and this measured rhythm secures even in weak and imperfectly trained choirs an effective rendering. The antiphonal method of singing already described may be adopted here also, the close of each strophe marking the point of alternation.

3. The solemn intonation of the *Credo* by the Celebrant is followed immediately by the remaining words of this great Act of Faith, which may be sung by all together or alternately; as in the case of the *Gloria* but no word should be omitted. The melody is peculiarly suitable for a united congregational rendering by all who take part even in the most crowded religious solemnity. If it be sung without accompaniment, then it should be accelerated a little; we prefer a swinging, well-accented, unaccompanied rendering of the *Credo,* to the best and cleverest Organ-accompaniment.

4. The Preface is introduced by an antiphonal chant between Priest and Choir. In the Introductory Chapter we have registered Mozart's well authenticated estimation of this most beautiful chant. *Dr. Dom. Mettenleiter* in his Aphorisms on Gregorian Chant,[1]) says with regard

[1]) In *Pastor bonus,* a supplement to a Swiss Art journal. 10. Aug. 1861.

to the Preface and *Pater noster:* "The Chants of the *Præfatio* and *Pater noster* are the most sublime that have ever been or can be produced. A thousand times have we both sung them and heard them sung; and if we live to hear them a thousand times more, we will never grow the least tired of them; on the contrary, at each hearing, we catch something previously unheard, we discover a new beauty, the feeling of God's presence strikes us more forcibly, the breathings of the Holy Spirit become more and more distinctly audible... and yet but four notes are employed to produce all these effects. Who can fail to recognize the omnipotent hand of God in this simple work, when he compares it with the innumerable means at the service of man not producing one tithe of such an effect. The melody is as much God's work, as the language itself. The Angels and Saints understand it, we are barely able to stammer it. The solving of this mystery too, will form a portion of our happiness in heaven. A well cultivated musical ear will undoubtedly be able to make more out of the words; but it is the Spirit, which at all times, but here most especially, vivifies the letter, and pleads for us and asks for us with unspeakable groanings." The Choir should answer the Priest in just intonation and in a firm united body of tone expressive of both text and melody. The Organ may accompany the responses, but not the Chant of the Priest.

Equally beautiful if not still richer forms of melody are given to that incomparable song of triumph the *Exultet jam Angelica* of Holy Saturday; "as joyous yet as dignified a piece of declamatory music, if I may so speak, as is anywhere to be found." [1]) After the Chant of the *Pater noster* which closely resembles the Preface,

[1]) Card. Wiseman *"Four Lectures on the Ceremonies of Holy Week"* p. 70.

the *Agnus Dei* is sung by the Choir, united or divided, and repeated three times, the third repetition closing with *Dona nobis pacem* instead of *Miserere nobis.*

5. The Litanies are especially suited for large choirs, or congregational singing. There are but three formally approved of by the Church, viz: *De omnibus Sanctis, Litaniæ Lauretanæ,* and de *Ss. Nomine Jesu,*[1]) the Chants for which are found in the new official *Directorium Chori.* One or more Chanters distinctly and carefully sing the invocations, to each of which the Choir or Congregation answer, and if possible without accompaniment. (See Chap. 33[d] p. 204.) The Responses in the Mass or during the divine Office follow the same rules of clear united intonation, distinct enunciation and well modulated delivery. We would direct special attention to the immense superiority in regard of effect, of responding *Amen* on one note

, instead of the too common practice, of singing

We cannot conclude this chapter without giving the most useful observations of the editor of *"Choral und Liturgie."* "The effect of a prolonged syllable is essentially different from that of an accented syllable; the latter expresses its power more to the ear of the hearer, than in the mouth of the singer; with the prolonged syllable it is quite the reverse; the accented syllable is better understood than heard, the prolonged more heard than understood. The Gregorian note should not exercise the slightest influence, on the length or brevity, force or weakness of the syllable placed under

[1]) This last-mentioned Litany is only approved of for certain places, viz; for all Germany, and for such Dioceses, where the Ordinary may have received from Rome formal permission, and the correct text as revised by the S. R. C. This permission exists for the Diocese of Dublin, and other Dioceses in Ireland.

it; on the contrary it rather receives from the syllable its duration and precise determination; the text is here supreme, and the notes must acknowledge its supremacy, not *vice versa* .... The sense should not be interfered with by pauses, nor the word divided or broken up... Every pause is introduced or prepared by a more or less remarkable prolongation of the note immediately preceding it, so that sometimes, instead of an interruption of the Chant, only a gentle expiring of one note and a leading up to the next takes place, and at other times these gentle breathings end in a gradual cessation of sound. In order to prepare the ear (at the close of a musical idea) for the approaching end, the last accented syllable should be delivered with a greater impulse of the voice... thus: Do*minus vobiscu--m,* and not *Dominus* vo*biscu--m,* To these universal and natural rules may be added a supernatural element, which is of the highest importance in the rhythmical delivery of the chant, i. e.: the Accent of the Holy Spirit, which in the sacred Chants of the Church breathes into us with unspeakable sighings;—the Accent of Faith which gives power to our voice, to pour through the ear into the hearts of men the mysteries of truth with irresistible force; the Accent of humble self-conciousness and firm confidence in God; the Accent of that all absorbing joyful feeling of devotion and thankfulness, which pours over those sacred melodies such a mysterious heavenly enamel, as to cover their earthliness and supernaturalize them, which changes sinful men into penitents, and prepares them to join in those heavenly choirs where they shall sing the praises of God for ever and ever."

c) Chants in neumas or grouped notes.

CHAPTER 45TH.

THE MASS CHANTS, ANTIPHONS, RESPONSORIES &c.

In the more elaborate Chants of the Mass and Office such as the Introits, Graduals, Offertories, Communions, Antiphons and Responsories, the principles laid down in the preceding chapter hold good: *"Potius considerandus est sensus quam modulatio"* i. e. The Text is supreme, and the Chant must be a free recitation. In reply to the question: "how should *neumas* or groups of notes and such like extended musical forms be sung, how should they be kept together, and how distributed over the text, so that the recitative character of the chant may remain, and the sense and concord of the text be not altered?" we must again have recourse to the rules laid down in *"Choral und Liturgie."*[1]) and answer:

I. "The Jubilations, which are all musical forms without an underlying text, should not be sung as if they were independent phrases and merely musical ornaments altogether separated from any textual portion of the piece; they are rather a re-inforcing of the melodic accent, and are ornaments which should be closely bound up with the same, in a subordinate sense however." "Therefore it is not without reason that we find jubilations employed on the gentle sighs of a *Kyrie,* on the sublime words of the *Sanctus* and above all on the syllables of the joyful and triumphant *Alleluia.*"

II. "The singer in chanting the Jubilations should always be guided by the meaning of the words to which they are joined, he should keep himself impressed with

[1]) *Loc. cit.* p. 121 and sequ. [2]) See foot-note p. 127.

that meaning, and so sustain the musical formula that it may assume a decided shape." "The words of the text to which short or long note-groupings are annexed must receive such a re-inforced accent and marked expression, that all the notes which follow immediately may appear, as it were, to flow from them and fall easily on the ear."

III. "The elements of *neumatic* periods, i. e. the determined *neumas* or forms, should according to their structure, be kept apart, be distinguished from each other, or brought into close union, just as the syllables, words, phrases and sentences of a discourse."

IV. "Even in the jubilations the notes have no time-value and only serve to indicate the modulation of the voice." The simple notes ■ ♦ ┘ are as the vowels in syllables, and their duration depends on the vowel over which they are placed. (See Chap. 7th.) All ascending *neumas* (*Podatus,* *Scandicus* &c., see Chap. 3d p. 40.) require an increased force of expression (*crescendo*) until the highest note is reached. All descending *neumas* (*Clivus,* and *Climacus,* see page 40) a corresponding *decrescendo,* by a gradual diminution of tone-power. The union of ascending and descending *neumas* (*Torculus,* see p. 40) is to be rendered partly as *Podatus* and partly as *Clivus.* "However, in consequence of the concussion of these contrary forces, the accents should not be marked with the same strength as in each of these note-groupings when separate; the impulse of the voice should rather be diffused on both sides over each note, so that all as nearly as possible may receive the same accentuation." [1])

[1]) The management of the accent in the *Neuma* called *Torculus* has some analogy with compound words in English or other modern

"Too much accent on the principal note will render the Chant affected and unworthy, on the other hand too little will make it drawling and monotonous. Moreover the character and progression of the piece, and the voice power available, must essentially control the amount of emphasis to be given to the higher notes, or the amount of *decrescendo* to be employed so as to bring about a graceful and smooth execution. Good accentuation and a certain sacredness and unction[1]) in the delivery, compensate for the absence of much voice power, but not *vice versa;* above all however it is naturalness which invests the performance with a character of devout moderation and discreet piety."

Before concluding we think it well to give an illustration of the principles advanced in the preceding paragraphs. We select an *Alleluia* with its corresponding verse, and give it in modern musical notation, not that we prefer this method of writing the Chant, but that we may make as clear as possible on paper, for such as are not well acquainted with Plain-Chant, what could be much better explained, by word of mouth. We take this *Allleuia* and Verse from the 12th Sunday after Pentecost (*Grad. Rom.* p. 319). The fundamental idea of this particular piece is the prayer of a soul who in her distress calls on God for assistance against her enemies, (the Introit begins with *Deus in adjutorium meum intende*) and who through her persevering prayer has begun to feel a joyous confidence in her helper. The Gradual runs thus: "I will bless the Lord at all

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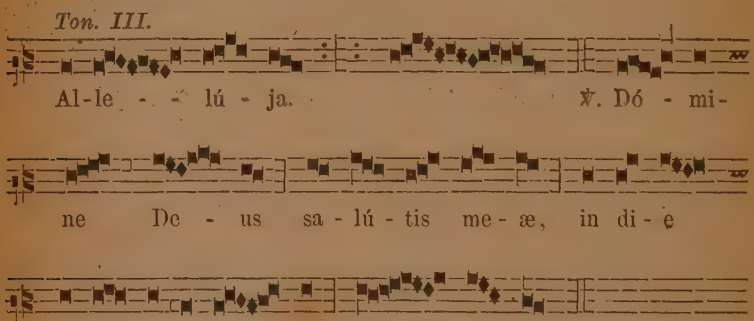
languages; e. g. *water,* and *carrier* have distinct accents when spoken separately; in the compound form *water-carrier,* though the accents are not altered, still there is a perceptible difference in accentuation.

[1]) Cicero writes *"aurium quoddam admirabile judicium, quo indicantur in vocis cantibus varietas sonorum, intervalla, distinctio et vocis genera multa."*

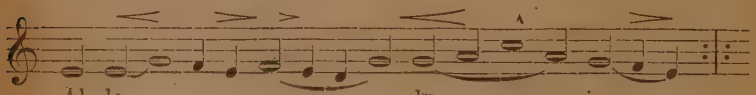
times, his praise shall be always in my mouth. In the Lord shall my soul be praised; let the meek hear and rejoice." (Ps. 33.) Then follows the *Alleluia* with the verse *"Domine, Deus salutis meæ, in die clamavi et*
O Lord, the God of my salvation in the day I have cried and in
nocte coram te."
the night before thee.

For the expression of this assurance the 3d mode is selected, of which one of the characteristics is *strong feeling* (See p. 87). — If the Gradual immediately preceding, which is in the 7th mode, be transposed downwards a minor third, commencing with *e, f♯* &c., and closing with *f♯, e* the pitch of both pieces is equalized, and the character of the *Alleluia* (*e, g, f*) whilst distinguishable from the Gradual seems to blend with it.

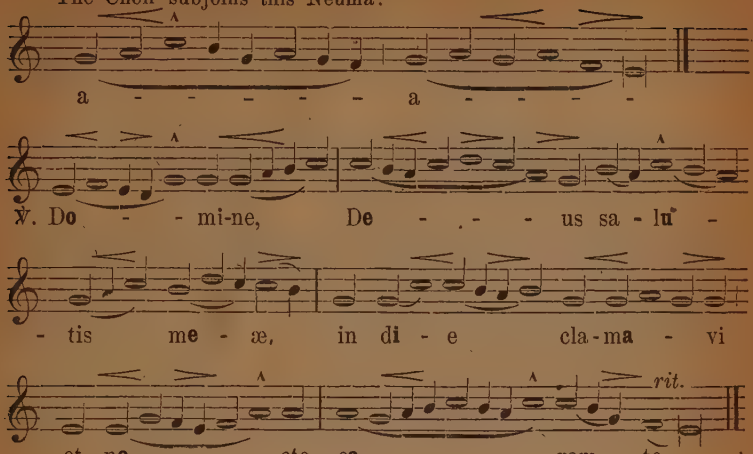
In Gregorian notation it is as follows:



According to the principles just laid down, the manner in which this should be sung may be thus expressed in modern notation. The Chanters first sing the *Alleluia* and the full choir repeats.



The Choir subjoins this Neuma:



If the *neumatized* Chants (*Introitus, Graduale, Alleluia, Tractus; Offertorium, Communio, Antiphonæ, Responsoria* &c.), were but rendered in this manner with due regard to the meaning of the words and their context, to the modulation of the voice, and just pronunciation of the syllables, in a word, according to the rules laid down, then indeed would the prediction of Card. Bona[1]) be verified: *"Nos autem generibus musicæ jugiter exerceamur, in concordia vocum et morum laudes divinas in hoc exilio decantantes, donec mereamur divinæ musicæ consortes fieri, et ad consummatissimos cum sanctis Angelis Hymnos elevari."*

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[1]) *De divina Psalmodia,* cap. XVII. §. V. 5.

O. A. M. D. G.

ALPHABETICAL LIST AND TRANSLATION

OF THE

ABBREVIATIONS AND LATIN WORDS WHICH OCCUR IN THE ECCLESIASTICAL CALENDAR AND CHORAL BOOKS.

(The numbers after the words refer to the Page of this manual where they happen to occur.)

A.

A. When placed before the Day of the Week is the *Dominical* Letter as e.g. *A. Dom. 18. post Pent.*, which changes every year with the letters B to G. For instance if G be the Dominical Letter for the year then *a*, falls on Monday, (*Fer. 2.*), *b*, on Tuesday (*Fer. 3.*) &c. In Leap year there are two Dominical Letters, e.g. G. F.

A. = *albus*, white, is placed on the right hand of the page, and indicates the colour of the Vestments to be used (*Color Paramentorum*).

a = (*ab* before a vowel) from, of, e.g. *Vesp. a cap.*; see p. 201.

Abb. = *Abbas*, an Abbot, see p. 110.

absque = without.

ac = and.

ad = at, to, unto.

add. = *additur* or *adduntur* (e.g. *2 Alleluia*) when *2 Alleluias* are to be added on in Paschal time; see p. 113.

adultus = an adult.

Adv. = *Adventus*, Advent.

æstiva pars = the summer part or 3d volume of the Roman Breviary.

al. = *alias*, otherwise.

a. l. = *aliquibus locis*, in some places; see page 110.

alius, *alii &c.* = another person.

alternatim = alternately, *antiphonally*; see page 113.

Ang. = *Angelus*, an Angel; *Angeli Custodes*, the Angels Guardian.

Anniversarius = the Anniversary, or Annual Commemoration.

Annuntiatio B. M. V. = Annunciation of the B. V. M.

annus = year.

ante = before; *antea*, previously.

antequam = sooner than, before.

Ant. = *Antiphona*, Antiphon; see page 161.

Ap. or **App.** = *Apostolus* or *Apostoli*; an Apostle, or Apostles.

apparet = appears.

appositus = applied; added on.

apud = at, with.

Arch. = *Archangelus*, Archangel.

Ascensio = the Ascension.

Assumptio B. M. V. = the Assumption of the Blessed Virgin Mary.

at = but.

atque = and.

Aug. = *Augustus*, the month of August.

aut = or.

autumnalis pars = the Autumn quarter, or 4th vol. of the Breviary

B.

B. Dominical Letter; see A.
B. before proper names, = *Beatus,* Blessed, e. g. B. M. V. the Blessed Virgin Mary.
Bno or **Benedo** = *Benedictio,* Blessing; see also p. 185.
Bened. = *Benedictus,* the Canticle of Zachary; see page 191.
bis = twice.
bissextilis *annus* = Leap year.
Brev. = *Breviarium,* the Breviary; see page 111.
B. r. or *Br. rec.* = *Breviarium recens,* a recent edition of the Breviary.
br. = *brevis,* short; *brevior,* shorter; *brevissimus,* the shortest.

C.

C. Dominical Letter; see A.
calce, e. g. *in calce* = at the end.
Campanum = Bell.
Candela = Candle.
Cant. = *Canticum,* Canticle.
cant. = *cantatur,* it is sung; *Missa cantata* a Mass that is sung.
cap. = *capitulum,* little Chapter; a short Lesson from the Breviary which is read or chanted at all the hours from Lauds to Vespers (both included) immediately after the Psalms and before the Hymn. See pages 190 and 201.
caput = the beginning, Head, Chapter.
Cathedra = Chair, Throne, *Cathedralis Ecclesia,* the Cathedral or Bishop's Church, where the Bishop's throne is set up.
cessat = ceases.
Chr. = *Christus.*
Cin. = e. g. *Cinerum dies,* Ash-Wednesday; see page 105.
circa = about.
Circumcisio = Circumcision.
cl. = *classis,* Rank or Class, see p. 107.
Collegiata *ecclesia* = a church endowed with canonical benefices.
com. = *commemoratio,* a commemoration; see page 191.
Comm. = *Commune,* the Common; see page 109.
Compl. = *Completorium,* Compline, see page 201.
cóncio = a sermon.
Conceptio B. M. V. = Immaculate Conception of the B. V. M.
cf. = *confer,* compare.
concordat = agrees.
C. or *Confessor* = a Confessor.
C. P. = *Confessor Pontifex,* a Confessor and Bishop.
C. *non* **P.** = *Confessor non Pontifex,* a Confessor not a Bishop.
conj. = *conjungitur,* is joined.
consuetudo = custom.
C. M. = *conventualis Missa,* the conventual Mass which is only celebrated in Cathedral and Collegiate Churches, and in some religious communities.
coram = before, in presence of; e. g. *coram Sanctissimo Sacramento,* in presence of the Blessed Sacrament; *coram Episcopo,* in presence of the Bishop.
Cordis *Jesu* = the Sacred Heart of Jesus.
Corpus = the body, *Corpus Christi,* Feast of Christ's body.
cras = to-morrow, also *crastinus,* the day following.
Cr. = *Credo;* the Creed.
Crux = the Cross.
cujus = whose; *cui,* to whom.
cum = with; e. g. *cum Oct.,* with an Octave.
curr. = current; e. g. *Off. currens,* the Office occurring.

D.

D., Dominical Letter; see A.
de = of, e. g. *Vesp. de sequ.,* Vespers of the following; see p. 200,
Dedic. = *Dedicatio* = Dedication. (of a Church).
deest or *desunt* = wanting.
Def. — *Defunctus,* the deceased.
dein or *deinde* = then, after that.
deinceps = thenceforth.
dic. = *dicitur* or *dicuntur,* is said or are said; e. g. *dic. Credo,* the Credo is said.

dies = day; e. g. *de 4 die infra Oct.*, of the 4th day within the Octave.
d. f. = *dies fixus*, fixed day, to indicate the regular day on which the Feast should be celebrated, if it had not been transferred.
distributio = division.
D. = *Doctor Ecclesiæ*; Doctor of the Church, see page 110.
Dom. = *Dominica*, Sunday; see page 105.
Dnus *or* **Dni** = *Dominus* or *Domini*, the Lord, e. g. D. N. J. C. = *Domini Nostri Jesu Christi.*
dum = during, whilst.
duo = two; *duodecim*, twelve.
dupl. = *duplex*, a double; see p. 107.

E.

E., Dominical Letter, see A.
ea = *de ea* indicates that there is no Feast of a Saint &c., to be celebrated, and that the *Officium* of the day (from the *Proprium de Tempore*, and *Psalterium*) is to be recited; e. g. *Fer. 4 de ea*, Wednesday; see page 105.
Eccl. = *ecclesia*, the Church.
ed. = *editio*, edition.
ei = to him.
ejus = his or its; e. g. *ejus loco*, in its stead.
ejusdem, see *idem.*
elev. = *elevatio Ss.ᵉ Sacram.* = the Elevation of the consecrated elements in the Holy Sacrifice.
eo = *de eo (sabbato)*, of Saturday; see above *ea.*
Epiph. = *Epiphania Domini*, the Epiphany of our Lord; 6th of Jan.
E. or **Ep.** = *Episcopus*, Bishop; in union with **C.** = *Ep. Confessor*, **Ep. M.** = *Episc. Martyr.*
Epist. = *Epistola*; the Epistle or Lesson, see page 126.
erat = was; *esset*, would or should be.
est = is.
et = and; *et — et*, both — and.
etiam = also; *etiamsi*, although.
Ev. = *Evangelium*, the Gospel; see page 129. *Evangelista*, Evangelist.
ex = from, out of.
excepto = excepted.
excl. = *exclusive*, exclusive of.
exinde = from thenceforth.
extra = outside of.

F.

F., Dominical Letter, see A.
facit = makes; *facto* = being made.
Fer. = *feria*, week-day.
Fest = *festum*, a Feast or Festival-day.
fin. = *finis*, the end; *finito*, being ended.
fit = is done, is made; *fieri potest*, may be done.
fixus = fixed, determined; see *d. f.*
f. = fuit, was.

G.

G., Dominical Letter; see A.
generàle = general, e. g. *mandatum generale*, a general, or universal command.
genuflexio = a genuflexion, a bending of the knee.
Gl. = the *Gloria.*
Grad. = *Graduale*, the Gradual, i. e. the Book containing all the Mass Chants; or the special Chant which comes after the Epistle; see pages, 100 and 127. *Psalmi Graduales* are Psalms 119th to 133d.
gravis = grave, important; e. g. *pro re gravi*, on an important occasion.

H.

hac, *hæc, hanc, has, harum &c.*, the several case-endings of the demonstrative pronoun *hic*, this or he.
hebd. = *hebdomas*, week, *major*, the great (or Holy) Week.
heri = yesterday.
hest. = *hesterna dies*, yesterday.
hic = this (a pronoun).
hiemalis *pars* = the winter quarter, or 1st vol. of the Breviary.

hodie = to-day; *hodiernus*, this day.
hon. = *honor*; e. g. *in honorem*, in honour of.
hora = hour.
hujus, *huic*, *hunc*, case-endings of hic.
Hymn. = *hymnus*, the Hymn.

I.

Ibi and *ibidem* = there, in the same place.
Id. = that.
idem = the same; with the case-endings *ejúsdem*, *eídem*, *eúndem*, *eódem*, *iidem*, *iisdem &c.*
igitur = wherefore.
ii = these, the same (from *is*); *iidem*, the same (plural).
ille = that (demonstrative pronoun); he, she, it (personal pronoun) with the case-endings *illíus*, *illi*, *illum*, *illo*, *illórum*, *illis &c.*
Immac. = *immaculata*, immaculate.
immediate = immediately.
in = in, (*with accusative*), into, unto, to, upon, for, according to; (*with ablative*) in, within, among, on, with, by, at.
incipit, or *incipiunt* = begins, or they begin.
inclinat = inclines, bows; *inclinatio*, an inclination.
incl. = *inclusive*, included.
indutus = clad.
indulgentia = an indulgence.
infirmus = sick.
infra = within or below; *ut infra*, as below.
initium = the beginning.
Innoc. = *Innocentes*, the Holy Innocents.
integer = entire, the whole.
inter = between, under.
intra = between, within.
Intr. = *Introitus*, the Introit, see page 113.
Inventio = the finding; e. g. *Inventio S. Crucis*, the finding of the Holy Cross.
Invit. = *Invitatorium*, the Invitatory; see page 179.
ipse = he himself, with the case-endings *ipsius*, *ipsi*, *ipsum*, *ipso*, *ipsorum*, *ipsis*, *ipsos &c.*
itaque = wherefore.
item = likewise.

J.

jacet = lies, is found.
jam = now, already.
Jan. = *Januárius*, the month of January.
J. T. = *Jesu tibi* and indicates the strophe of those Hymns of similar metre, which on certain occasions is to be sung instead of the last strophe:

Jesu tibi sit gloria,
Qui natus es de Virgine,
Cum Patre et almo Spíritu,
In sempiterna sæcula.

jubet = orders, commands.
Jul. = *Julius*, July.
Jun. = *Junius*, June.
jun. = *junior*, the younger.
jungitur = is joined; *juncto* being joined.
jure = justly, with reason.
jussu = by order of.
juvat = helps.
juxta = nigh, according to.

K.

Kalendarium = Calendar.
Kal. = *Kalendæ*, the first day of the Month.

L.

Lamentatio = Lamentation; see p. 187.
Laud. = *Laudes*, Lauds; see p. 189.
laudabilis = praiseworthy,
L. or **Ll.** = *Lectio*, *Lectiones*, the Lesson or Lessons; see p. 186.
legitur = *is read.*
lib. = *ad libitum*, at pleasure.
Lib. = *Liber*, Book.
liber = free.
licet = is allowed, although.
Lit. = *Litania*, the Litany.
locus = a place.
lux = light.

M.

Magis = more.
Magn. = *Magnificat.*
magnus = great.
major = greater; e. g. *dupl. majus,* a greater double; see p. 107.
mane = in the morning.
manus = the hand.
M. or **Mm.** = *Martyr* or *Martyres.*
Martyrologium = the Martyrology; see p. 198.
Mat. = *Matutinum,* Matins.
maximus = the greatest.
M. S. *mut. 3. Vers.* m. t. v. or (in the *Irish Directory*) †, indicates that the third line of the 1st strophe of the *Iste Confessor* is changed; see p. 181.
Missa = Mass; *Missale,* Massbook, Missal.
M. C. see C. M.
minor = lesser; *minus,* e. g. *dupl. min.,* lesser double; see p. 107.
mob. = *mobilia festa,* movable feasts.
modus = the manner.
more, e. g. *solito* = in the usual way.
mors = death; *mortuus,* dead.
mutatur = is changed; see above M. S.

N.

Nam = for.
Nat. = *Nativitas,* Birth.
ne = lest.
nec, neque or **neve** = nor, and not, or not; *nec — nec,* neither — nor.
nemo = no person.
n. = *niger,* black (colour of the vestments).
nihil = nothing.
nisi = unless.
Noct. = *Nocturnæ,* Nocturns; see p. 182.
nocte = in the night, by night.
nomen = name; *nominis* (genitive case) of the name.
non = not, e. g. C. n. P. Confessor not Bishop.
Non. = *Nona* (a minor hour); see p. 199.
nondum = not yet.
nonnulli = some.
nonnunquam = sometimes.
not. = *notatur,* it is indicated or noted.
novus = new.
nullus = no one, none.
num = whether.
numerus = number.
nunquam = never.
nupt. = *nuptiæ,* marriage.

O.

ob = on account of.
obitus *dies* = day of death.
observatur = is observed; *observandum est,* to be observed.
Oct. = *Octava,* the Octave; see p. 105.
Off. = *Officium,* the Office, and comprises all the Chants and Prayers to be gone through in the Holy Sacrifice and the Divine Office; *Officium divinum* specially indicates the office of the Breviary, and does not include the Mass.
omittitur = is omitted; *omisso,* being omitted.
omn. = *omnis,* all, every one; *omnes, omnia,* all.
or. = *oratio,* Prayer.
Org. = *Organum,* the Organ.

P.

Pag. = *pagina,* the page.
Palm. = *Palmæ,* e. g. *Dom. Palmarum,* Palm-Sunday.
Pp. = *Papa,* the Pope.
Parochus = the Parish Priest; *parochialis,* parochial.
pars = part; *partim,* partly.
parvulus = an infant.
Pass. = *passio,* the Passion; e. g. *Dom. Passionis,* Passion-Sunday.
Pasch. = *Pascha,* Easter; *paschalis,* Paschal.
Patronus = the Patron, Patron Saint.
Patroc. = *Patrocinium,* the Patronage.
Pentec. = *Pentecoste,* Pentecost, Whit-Sunday.
per = through, during.
permissu = by permission of; *permittitur,* it is allowed.

Plag. e. g. *Fest. 5. Plag.* = Feast of the five wounds.
Plan. plic. = *Planétæ plicatæ,* folded chasubles, such as are worn by the Deacon and Subdeacon in Lent and Advent.
plures = many; *plurium,* of many; *pluribus,* to many.
plurimi = very many, most people.
plus — *quam* = more — than.
pomeridiánus = in the afternoon.
pónitur = is placed; *positus,* being placed.
Pont. or **P.** = *Pontifex,* a Bishop; *Pont. Sup.* or *Summus,* the chief-Bishop, the Pope.
post = after; *postea,* afterwards; *postquam,* after that.
Postcommunio = the Post-Communion or Prayers before the *Ite missa est.*
præ = before.
præcedens = preceding; e. g. *comm. præced.,* Commemoration of the preceding.
præceptum = precept; *præcipit,* commands.
præparatio = preparation.
Præfatio = the Preface.
Præpositus = the Superior; *præponitur,* is preferred or placed before.
præscriptum = a rule or decree.
præs. = *præsens,* present.
præter = besides, except, in addition to; *præterea,* moreover.
præteritus = past, gone by.
Prima = Prime, (a minor hour); see p. 195.
primus = the first; *primum,* first or firstly.
prior = earlier, higher.
priv. = *privata;* e. g. *Missa privata,* private or low Mass, to distinguish it from Solemn Mass or *Missa cantata.*
prius = first, beforehand; *priusquam,* before that.
pro = for, instead of.
procul = far, distant.
prohibetur = is forbidden.
prope = near, close by; *proprior,* nearer; *proximus,* the nearest, next.
Proph. = *Propheta* or *Prophetia,* a Prophet or Prophecy.
propr. = *proprius,* peculiar; *Proprium Diocesis,* the Proper or Special Office of the Diocese; see p. 107.
prout = according as.
Ps. = Psalms; *Psalt.* = *Psalterium,* the Psaltery or first portion of the Breviary down to Compline.
publ. = *públicus,* public.
publicatio = publication, announcement.
pulsatur = is played; e. g. *Organum* or *Campanum pulsatur,* the Organ is played, or the Bell is rung.
Purif. = *Purificatio B. M. V.* = Candlemass Day, the Purification of the B. V. M.

Q.

Quadr. = *Quadragesima,* Lent.
quæritur = is asked; *quæstio,* a question.
quam, see *tam* or *qui;* also as.
quando = when.
quare = why, wherefore.
quatuor = four.
que *at the end of a word* = and.
qui, who, *quæ,* who (*feminine*), *quod,* what; with the case-endings *cujus,* of whom, *cui,* to whom, *quem, quam,* whom, *quo,* by whom, *quorum, quarum,* of whom (*plur.*), *quibus, quos, quas &c.*
quia = because.
quicumque = whosoever.
quidam = a certain person.
quilibet = whoever, anyone.
quinque = five; *quinquies,* five times.
Quinquag. = *Quinquagesima* (Sunday).
quod = that; see also *qui.*
quoque = also.
quoniam = because, since.
quotannis = annually.
quotidie = daily.
quoties or *quotiescumque* = as often as.
quum = as, since.

postmeridie

R.

Rec. = recens, new; *recentior,* newer.
Reg. = *Regum,* of Kings; e. g. *Lib. I. Reg.,* 1st book of Kings.
rel. = *reliqua &c.;* the rest, what remains.
reperitur = is found.
rep. = *repetitur,* is repeated; *repetit,* he repeats; *repetitio,* a repetition.
Requ. = *Requiem,* a Mass for the Dead.
℟. or **Resp.** = *Responsorium,* Responsory, or Response; **℟.** *br.* see p. 197.
Res. = *Resurrectio,* Resurrection.
ritus = rite or form of a function; also rank of a festival, *ritu dupl.* or *semid.*; *"Rituale,"* Ritual.
Rog. = *Rogat.;* e. g. *Fer. II. Rogationum,* Monday in Rogation week.
r. = *rubrus,* red, (colour of the vestments).

S.

Sabb. = *Sabbatum,* Saturday.
sacer = sacred, holy.
Sac. = *sacérdos,* a Priest.
sæpe = often.
S. = *Sanctus,* holy, Saint; **Ss.** = *Sancti (plur.),* Saints, or *Sanctissimum,* the Most Holy.
Sc. = *scilicet,* forsooth, namely.
scire = to know.
Scr. = *scriptura,* the Scriptures; *scriptus,* written.
S. O. = *scriptura occurrens,* the scripture Lessons of the 1st Nocturn in Matins prescribed for that day.
se = himself.
Secr. = *Secréta,* the Secrets or Prayers read by the Priest before the Preface.
secreto = silently, in secret.
secundum = according to.
secundus = the second.
sed = but.
sem. = *semiduplex,* a semidouble; see p. 106.
semper = always.
septem = seven; *septimus,* the seventh.
sepultùra = sepulture, burial.
sequ. = *sequens,* the following; see p. 200; *sequitur,* follows.
Sequ. = *Sequentia,* the Sequence; see p. 129.
sero = late, towards evening.
servatur = is observed
seu or *sive* = or, whether.
sex = six; *sextus,* the sixth; *Sexta,* Sext, see p. 199.
sí = if.
sibi = to himself.
sic = so, thus.
sicut = as, as also.
silent = remain silent; e. g. *silent Organa,* the Organ remains silent.
similis = like.
simpl. = *simplex,* simple; see p. 106.
sine = without.
singuli = each, every one.
sive = see *seu.*
Soc. = *socius,* a companion, *socii,* companions.
Sol = the Sun.
sol. = *solémnis,* solemn.
solet = is usual.
stat = stands, is to be found.
sub = under.
sùbito = immediately.
suffr. = *suffragia;* see page 192. Foot-Note.
sum = I am; *est,* he is; *sunt,* they are; *erat,* he was; *erant,* they were.
sumitur = is taken.
super = above.
superfuit = remained over.
Suppl. = *supplementum,* the supplement, (to the Breviary or Missal).
supra = above, over.
suus = his, *sua,* hers, *suam, suum, sui, suo, suorum &c.*

T.

Tacet = is silent.
talis = such a one; *taliter,* in such a manner.
tam = so; *tam — tam,* as well — as also.

tamquam = as; *tam — quam*, as well — as also.
tantus = so great, so much.
tenet = holds.
ter = thrice.
term. = *terminatur*, is concluded.
tértius = the third.
Tert. = *Tertia*, Terce; see p. 195.
thuriferarius = the thurifer, or incense bearer.
tóllitur = is removed, taken away.
tot = so many; *toties* = so often.
tot. = *totus, totius, totum &c.* all, complete.
Tr. = *Tractus*, the Tract; see p. 128.
Transfig. = *Transfiguratio*, Transfiguration
Transl. = *translatio*, a translation or transference of a Fest.
tres, *tria, trium &c.* = three.
Triduum = a 3-days Festival or Devotion; *triduum sacrum*, the sacred Triduum, or 3 last days of Holy Week.
Trin. = *Trinitas*, the Trinity.
tum = then, thereupon; *tum — quum*, then — as well as.
tunc = then.

U.

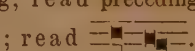
U. = in many Directories or *Ordos* this letter is put for *vl* = *violaceus*, violet (the colour of the vestments).
ubi = where.
ubicumque = wherever.
ubique = everywhere.
ult. = *ultimus*, the last.
ultra = beyond, farther, in excess of.
únacum = together with.
unicus = one only, singular.
unus = one.
usque (*ad*) = up to, as far as.
usus = custom.
utérque = both; e. g. *in utrisque Vesperis*, in both 1st and 2nd Vespers.
utrum = whether (in interrogations).

V.

vácat = falls out, is wanting.
vádit = goes.
válde = very.
válet = serves, is available.
váriatur = is changed.
várius = different.
vel = or; *velut*, as if.
Ven. = *Venerabilis*, Venerable.
verbum = word.
Verna *pars* = Spring Quarter, or 2nd vol. of the Breviary.
vero = but, nevertheless.
V. = *Versus* or *Versiculus*; *Vv.* = *Versiculi*: see *Respons.*
verus = true.
Vesp. = *Vesperæ*, Vespers.
véspere = in the evening.
vestis = a garment.
Vid. = *Vidua*, a Widow.
vide = see.
vidétur = it seems.
Vig. = *Vigilia*, the Vigil.
viginti = twenty.
vl. = *violaceus*, violet.
V. = *Virgo*, a Virgin.
v. = *viridis*, green (colour of the vestments).
Visitatio = Visitation
vitandus = to be avoided.
vivus = living.
vix = scarcely.
votum = a vow; *votiva*, votive.
vuln. = *vulnera*, wounds.

ERRATA CORRIGE.

Page 8, last line For 1020, read 1002.
" 16, line 6; For Masses for the dead funerals &c.; read Masses for the dead, funerals &c.
" 39, " 6; " rythmical; read rhythmical.
" 45, in foot-note; For reltiive; read relative.
" 57, line 7; For cantiously; read cautiously.
" 68, " 17; " Juda; read Jacob.
" 76, in foot-note, line 5; For The notions; read Then notions.
" 78, line 13, omit the words "and thus."
" 87, " 6, For o; read of.
" 92, " 23, " For raise; read raised.
" 113, last foot-note; insert after "case;" *as to the repetition of the Antiphon.*
" 128, line 9, For preceeding; read preceding.
" 173, " 5, "

; read 

.
" 177, " 18, " 3 Psalms; read the Psalms.

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GREGORIAN SINGING.

COLLECTION OF CHORAL BOOKS

PUBLISHED BY ORDER OF

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AND WITH THE AID OF

THE SACRED CONGREGATION OF RITES.

In order that *unity*, which is so much required in executing Liturgical singing, may be obtained, His Holiness **Pius IX.** has desired that an *Official edition* of books of Ecclesiastical Singing for the use of the whole Catholic Church be published.

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"Atque adeo hanc ipsam dicti Gradualis Romani editio-
"nem, tuis sumptibus ac laboribus exaratam, Reverendissimis
"locorum Ordinariis, iisque omnibus, quibus Musices sacræ
"cura est, **magnopere commendamus; eo vel magis, quod sit Nobis**
"maxime in votis, ut, cum in ceteris, quæ ad sacram Liturgiam
"pertinent, tum etiam in cantu, una, cunctis in locis ac Diœce-
"sibus, eademque ratio servetur, qua Romana utitur Ecclesia.
"Interea, dum te, dilecte fili, etiam atque etiam in Domino
"hortamur, ut pergas tenere istam viam, quam instituisti, et
"laudum tuarum vestigiis insistere, aliud hoc tuæ operositatis
"argumentum **expectamus**, ut, quæ adhuc edenda tibi super-
"sunt de Gregoriano Cantu volumina, quibus inchoata olim a

"fel. mem. Paulo PP. V. Prædecessore Nostro perficitur editio, "tandem in lucem proferas. *Quæ ut alacrius præstare velis,* "*jura omnia et privilegia, quæ ob ecclesiasticorum librorum* "*a te peractas editiones, ab* **hac Sancta Sede, per Sacrorum** "**Rituum Congregationem,** *concessa tibi fuerunt, hisce Nostris* "*Literis confirmamus, iterumque, si opus fuerit, elargimur;* "ac simul benevolentiæ Nostræ certissimum pignus &c."

Their Lordships **the Archbishops and Bishops of England and Ireland** adopted these Official Choral books for their Dioceses and recommended their common use. In the *Acta et Decreta Concilii Provincialis Westmonaster. IV.* we read: (Decret. XIII.)

"Quoad determinatam hujus cantus ecclesiastici formam, "renovamus Primi Concilii Westmonasteriensis Decretum: 'Ut "uniformitas introducatur, volumus et ubique, sed maxime in "collegiis, ubicumque in Missa et in Officiis adhibetur Cantus "Planus, seu Gregorianus, Cantus Romanus solus adhibeatur.'...

"Cum vero hucusque vix aut ne vix quidem genuinum "Romani Cantus exemplar obtineri potuerit, nunc benignitate "Ss. D. N. PII Papæ IX. unicuique præsto est. Quapropter, "obsecundantes votis Sanctitatis Suæ, *illam nominatim Romani* "*Cantus editionem quæ modo Ratisbonæ editur tamquam nor-* "*mam adoptamus,* ut sensim sine sensu in nostris diœcesibus "exoptata uniformitas in cantu obtineri valeat. Ita demum "fiet id quod Summus Pontifex se maxime in votis habere "testatur, 'ut cum in cæteris quæ ad sacram Liturgiam perti- "nent, tum etiam in cantu, una, cunctis in locis ac diœcesibus, "eademque ratio servetur qua Romana utitur Ecclesia.'

The decrees of the **Synod of their Lordships the Archbishops and Bishops of Ireland** at Maynooth (1875) contain the following words: (Decretum XIII.)

"*Libri vero chorales et liturgici nuper Ratisbonæ a Pustet,* "*Bibliopola Catholico, editi in missis et vesperis cantandis tam* "*in Seminariis quam Ecclesiis posthac quamprimum adhibean-* "*tur.* Hi nempe libri a Smo. D. PIO IX. plurimum commen- "dantur eo quod in eis ad normam veterum manuscriptorum "Ecclesiæ Romanæ verus et genuinus cantus Gregorianus tra- "datur et 'eo vel magis, ut addit idem Pontifex, quod sit nobis "maxime in votis, ut cum in cæteris quæ ad sacram liturgiam "pertinent, tam etiam in cantu, una, cunctis in locis et diœ- "cesibus, eademque ratio servetur, qua Romana utitur Ecclesia.'

Finally, we cite a passage of a Pastoral Letter, adressed by His Eminence the **Cardinal-Archbishop of Westminster**, January 1877:

"I think also it may be satisfactory to you to know that "the edition of the *Graduale* published at Ratisbon, and sanc- "tioned by the Holy See, has been elaborately revised by "a commission in Rome. **It is therefore of Roman origin, "though printed elsewhere.** This information I received from "the late secretary of the Congregation of Rites, Cardinal "Bartolini, and from Mgr. Ricci, president of the commission "for the revision of the *Graduale* and *Vesperale Romanum.*"

We give here below, a complete list of those works already published, and of those that have yet to appear.

I. Graduale de Tempore et **de Sanctis** juxta ritum S. Romanæ Ecclesiæ &c. Sub Auspiciis S. D. N. Pii Papæ IX. Curante S. Rit. Congr. Cum Privil. Second edition. 8°. Red and black.

Proprium pro Anglia.
" **pro Hibernia.**

— — In imperial folio. Red and black.

No. I. white paper, titled in Chromo.
No. II. best handmade paper, titled in Chromo.
No. III. extra strong handmade paper, titled in Chromo.

Extracted, and sold separately from "Graduale Romanum":

A. Ordinarium Missæ &c. sive Cantiones Missæ communes pro diversitate Temporis et Festorum per annum excerptæ ex Graduali Romano quod curavit S. Rituum Congregatio &c. Editio augmentata tertia. 8°. Red and black.

— — In imperial folio. Red and black.

No. I. white glazed paper.
No. II. best handmade paper.

B. Officium Defunctorum unacum Missa et Absolutione eorumdem et **Ordo Exsequiarum** pro Adultis et Parvulis. Ex Rituali, Missali, Graduali et Breviario Rom. prævia Approbat. Congreg. S. Rituum adcurate depromptus et pro majori canentium præsertim commoditate apte dispositus. 8°. Red and black.

C. Processionale Romanum e Rituali Romano depromptus, additis quæ similia in Missali et Pontificali Romano habentur &c., pro majori canentium præsertim commoditate apte disposita. Cum Approb. 8°. Red and black.

II. Directorium Chori ad usum omnium Ecclesiarum, in quibus Officium Divinum juxta Ritum S. Rom. Ecclesiæ cantari solet. Sub Auspiciis S. D. N. Pii Papæ IX. Curante S. Rituum Congregatione. Cum Privilegio. 8°. Red and black.

III. Antiphonarium Romanum. In folio.

This work is still in press to appear in 1878; the second volume which owing to its importance and great usefulness will be first published, contains: The Little Hours of the Roman Psalter, the Proper of Seasons, the Proper and Common of Saints; the first volume contains all the Matins of the Roman Breviary, i. e. Invitatorium, Hymns, Antiphons, Psalms and Responses.

Besides this folio edition, the Congregation of Rites has allowed the publication in parts (8vo size) of Offices most frequently in use — the list is appended.

A. Vesperale Romanum juxta Ordinem Breviarii Romani cum cantu emendato editum sub Auspiciis Sanctissimi Domini Nostri Pii Papæ IX. curante Sacr. Rituum Congr. Cum Privilegio. 8°. Red and black.

Proprium pro Anglia.
" **pro Hibernia.**

B. Officium Hebdomadæ Sanctæ a Dominica in Palmis usque ad Sabbatum in Albis juxta Ordinem Breviarii, Missalis et Pontificalis Romani. Cum Cantu emendato editum sub Auspiciis Sanctissimi Domini Nostri Pii Papæ IX. Curante Sacr. Rituum Congregatione. Cum Privilegio. 8°. Red and black.

C. Cantus Passionis D. N. J. Chr. secundum quatuor Evangelistas, depromptus ex Officio Hebdomadæ Sanctæ, quod curavit Sacr. Rituum Congregatio et divisus in tribus fasciculis quorum **primus** continet verba Chronistæ, **secundus** partem Christi, **tertius** partes Synagogæ. Secundo fasciculo adjiciuntur Lamentationes Tridui Sacri et tertio additur Præconium Paschale Sabbati Sancti. In folio. (Still in press to appear in summer 1877.)

D. Officium Nativitatis D. N. J. Chr. &c. Cum Cantu ex Antiphonario Romano. Curante S. Rituum Congreg. 8°. Red and black.

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Magister Choralis

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